

United States Department of the Interior
National Park Service

National Register of Historic Places

Date Listed: February 7, 2025

National Register of Historic Places
Registration Form

NRIS No. SG100011447

Oregon State Historic Preservation Office

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Burkes-Belluschi House

other names/site number Belluschi House

Name of Multiple Property Listing N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 700 NW Rapidan Terrace

☐ not for publication

city or town Portland

☐ vicinity

state Oregon

code OR

county Multnomah

code 051

zip code 97210

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide X local

Applicable National Register Criteria: A B X C D

01/02/25

Signature of certifying official/Title: Deputy State Historic Preservation Officer

Date

Oregon State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	3	buildings
		site
		structure
		object
1	3	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: International Style

OTHER: Northwest Regional Style

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD

roof: SYNTHETICS: Rubber

other:

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The 3,440 square foot Burkes-Belluschi House (Belluschi House) is a one- and two-story residence with an irregular footprint and a flat roof with deep overhanging eaves and a tall fascia on the main portion of the house. It is located at the end of NW Rapidan Terrace, a short dead-end street on a steeply terraced hillside in the western hills of Portland, Oregon. From this vantage point, the house enjoys expansive views of downtown Portland to the east. The main entrance to the house faces north, toward Rapidan Terrace. The wood-frame house is clad in vertical boards, with a membrane roof and a concrete slab foundation, and it features a combination of window types including wood-frame clerestory windows and floor-to-ceiling windows overlooking a courtyard to the east and the city to the west. A broad Mt. Adams stone chimney is located slightly south of center in the middle of the roof, while a smaller rectangular chimney is centered on the north exterior wall. An addition, added in 2009, is located on the south end of the house. The site includes three outbuildings, a Teahouse and two garden sheds, all of which are noncontributing to the property due to their recent construction. The house retains integrity of location, design, setting, materials, workmanship, feeling, and association. It was designed by Pietro Belluschi in a unique blend of the International Style and the Northwest Regional Style and was constructed in 1947-1948.¹

Narrative Description

LOCATION AND SETTING

The house is located in Portland's west hills, which is defined on the south edge by east-west Burnside Road and the Kings Hill Historic District. It enjoys expansive views of Portland's downtown to the east, as well as the views of the working waterfront along the Willamette River toward the northeast. The viewshed includes views of Mt. Hood, Mt. Adams, Mt. St. Helens, and Mt. Rainier. Macleay Park is to the west and Washington Park is to the south (see Figure 1). The steep topography in the area drove the development of the curvilinear streets and heavily terraced hillsides that are characteristic of this residential neighborhood (see Figure 2). Natural vegetation and designed landscapes result in a sense of privacy for many lots, including the parcel on which the Burkes-Belluschi House is located (see Figure 5). Houses date from the 20th century and reflect a wide variety of styles. However, many of the houses in the immediate vicinity of this property display Revival Styles from the 1920s and 1930s (see Figure 10). Most buildings in the neighborhood are residences. An exception is the Hillside Community Center and Hillside Park, formerly the grounds of the Catlin Hillside School, which are to the immediate south of the Burkes-Belluschi House. The school is no longer extant but the associated gymnasium, designed by Pietro Belluschi and constructed in 1947, is still there.

EXTERIOR

Note: The following description begins with describing the west wing of the house, followed by the south wing, continuing with the east wing, and ending with the north wing, traveling in a counterclockwise fashion beginning with the main entry. The west wing encompasses the main entry, the office, and the garage. The south wing encompasses the east portion of the living room, the master bedroom and bath, the gallery, and the south wing addition. The east wing consists of the kitchen, dining area, the west portion of the living room and library/study. And the north wing holds the guest room and guest bath. A sampling of photos is presented here; a full presentation of the photos is located at the end of this document.

¹ Meredith L. Clausen, *Pietro Belluschi, Modern American Architect*. Cambridge, MA: MIT Press, 1994: 124.

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West wing



Photo 1 - Front entry

Photo by Sally Painter

The west wing of the house encompasses the main entry, the office, and the garage. The front entry to the house is located in a northwest corner of the building, framed by the attached, double-car garage (formerly a carport) that projects toward the west in a separate wing from the main body of the house and a north wing that encloses the guest room and bath. The entry is slightly recessed, with a flush wood door on the right (west) side and a broad, full-height, single-light window to the left; both are topped by a full-width transom window. The 'floor' of the entry is composed of large concrete aggregate 4' x 4' squares that are poured in place and framed in wood. These continue from the outside entry to the inside entry, emphasizing the continuity of inside to outside space. The 'ceiling' of the entry is a

combination of exposed wood decking under the eaves and a skylight above, which rests on an extension of the house's wood rafters. This skylight continues into the entry within the house, flooding this area with natural light and visually continuing the line of the rafters. The garage (to the west) projects slightly from north face of this west wing. The skylight above this walkway adds natural light and leads to a flush door at the garage. The garage itself has wood-frame clerestory windows above this pedestrian door and the garage door. The west wall of this wing sits atop a stone wall and has no openings. On the south façade of this wing, which frames the interior courtyard, is a double flush door leading to the garage and paired, nearly full-height windows with transoms that open onto the office.

South wing

The south wing of the house encompasses the west wall of the living room, the master bedroom and bathroom, the gallery, and the south addition. The primary west façade consists of a glazed wall of large, single-light windows topped by transom windows that together extend from the floor to the eaves. A double-entry door with full-height glass is also located here that opens onto the living room. This window wall is framed by a solid wall on the south side that is perpendicular to the double entry door, behind which is the master bedroom. The glazing continues at the gallery with a broad door of full-height glass that aligns with the skylight here, flanked by matching sidelights and transom windows. The south end of the south wing encloses the new addition. The open look continues here with the window wall on the west end of the south addition and a north-facing door here of full-height glass. On the east side of the south addition the two-story portion is visible, accessed via an exterior stair with a solid railing. Traveling north, a broad door of full-height glass under a transom and accesses the gallery from a low, open wood deck. This door is covered by a slanted projection of the south addition's roofline.

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East wing



Photo 8 - East façade and dining terrace

Photo by Sally Painter

The east wing of the house is in essence its east facade. Traveling north from the east end of the gallery, the north façade of the library/studio is visible, consisting of a solid wall topped by four clerestory windows. A solid wall also encloses the west wall of the library. Continuing north, the pathway along this wall consists of concrete squares set in gravel. The main body of the house follows in a projecting volume that, like the rest of the house, is extensively glazed with a continuous wall of single light windows separated by muntins that extend to the eaves, allowing for a continuous view of the wood decking that forms the ceiling of the living room and underside of the eaves on the exterior. Under the windowsills are louvers that open onto the interior for ventilation with hopper style windows. This

treatment continues on the north end of the east wing, where a covered patio is located that serves as another outdoor eating area.

North wing

The north wing extends from the outdoor eating area and encompasses the guest wing, set back from the northeast corner of the east facade, which has corner windows, is a door to the dining area and one across from (east of) the kitchen. Also on this wall is a smaller window to the bathroom, which is located just south of the guest room, and a door to the guest room on the north end of the house. The roofline notches back here to transition from covering the dining terrace to form eaves at the guest bedroom. This wall is fully glazed with three transom windows over three nearly full-height windows. The north façade of the guest room wing has no features other than the exterior face of the fireplace and chimney. On the west façade of the north wing, two flush Dutch doors open onto the hallway that leads to the kitchen and the guest wing. The slightly projecting wall on the west wall of the guest room has clerestory windows under the eaves.

INTERIOR



Photo 9 - Entry

Photo by Diana Painter

The entry to the house, which is on the north side of the west wing, opens onto a large open space that contains the living room and dining area. To the right (west) is a door that leads to a relatively small office, a furnace room, and water closet in the west wing. This room also has a door to the walkway between the garage and main house entry. Turning toward the window wall on the east side of the living room, straight ahead is an open raised platform that is secured to the floor and ceiling by two round columns. This serves as an open divider and display space between the entry and the dining area. It is secured on the north side by a narrow Wilhelmina brick wall that is the south wall of the grill/roisserie off the dining room. One of the columns serves as the drain for the flat roof, which explains its location.

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Photo 11 - Living room and fireplace
Photo by Sally Painter



Photo 12 - The Library/Study
Photo by Sally Painter

The living room is framed on the south by a large fireplace. On the right (west) side is a hall that leads south to the master bedroom and bath and has a double door to the terrace on the east side of the courtyard. The fireplace, which is constructed of Mt. Adams stone, has an open corner firebox toward the room's east window wall, an integral open wood storage area, and a raised hearth. Beyond the fireplace to the left (west) is a north/south hall to the library/study. The dining area to the north of the living room is spatially a continuum of the living room, which is emphasized with the continuation of the east window wall and the cork flooring, which is the floor finish for the entry, living room, and dining room. A contemporary chandelier, added in recent years, is centrally located in the dining area; however, most of the living room and dining area are lit by contemporary recessed lighting that was added in conjunction with the house remodel.

From the living room one can look north toward the dining terrace here or east toward the view of Portland. The library/study is located to the south of the living room. Built-in shelves are located on the north wall (behind the fireplace) and south wall, above which are the clerestory windows. The books here include Pietro Belluschi's architectural book collection plus a collection of art and architecture books belonging to Anthony and Marti Belluschi.

Turning the corner and looking west, the open kitchen is separated from the dining area by a brick floor-to-ceiling wall that separates the entry feature and the kitchen. The built-in grill/roisserie here is topped by an L-shaped copper metal hood that covers both the grill and the stove, on the opposite side of another brick wall. A freestanding island in the kitchen contains a sink and separates the dining area from the work area of the kitchen. To the right, south of the kitchen island, is a door to the dining terrace and a built-in pantry.



Photo 15 - Guest wing and fireplace
Photo by Sally Painter

A hall off the kitchen leads to the guest wing to the north, which includes a bedroom and guest bath. It also has a fireplace with a free-standing wood stove on the north wall. The west wall of the bedroom displays clerestory windows above built-in shelves, while the east wall has floor-to-ceiling windows that reveal the east view.

The master bedroom and master bathroom are located in separate, adjoining rooms to the south of the living area, which was the original south end of the house. Windows in the bedroom wrap around the west and south sides, looking out on the courtyard to the west and the gallery to the south, which was previously the south wall of the house. The master bath includes a shower on the east wall

that has windows to the east, and a Roman bath. Two walls here are clad in Owens Corning glass in maroon (south wall) and gray (west wall).

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What was previously an outdoor walkway on the south side of the house that connected to the small structure in the southwest corner of the parcel (today the Teahouse) has been enclosed and topped with a peaked skylight above open rafters that extend the east-west length of this linear space and serve as a gallery. The west side of the gallery is glazed with a broad, full-height glass door with broad sidelights, covered by transoms. On the east end is a full-height glass door matching the west door, topped by a transom. This end of the gallery is otherwise enclosed.



Photo 17 - Gallery
Photo by Sally Painter

Beyond the gallery, to the south, is the two-story south addition. On the east side of this addition is a walk-in closet and bathroom. On the west side is a sitting room with a second story loft space with a balcony that overlooks it. This room looks out onto the landscaped area south of the walkway to the Teahouse.

Changes over time – house

The house was renovated beginning in 2009, including repairing and refinishing the woven wood ceilings in the master bedroom and guest room. The cork floor in the living room/dining area and entire house was replaced in kind. At this time a new addition was constructed at the south end of the house and the master bathroom, also in this area, was renovated. The kitchen was remodeled and reconfigured, with an orientation toward the view; a kitchen island was added. The carport was enclosed with a garage door. These changes are described in the current description of the house. New buildings on the parcel include the small Teahouse and both garden sheds (both noncontributing, see below).

Teahouse (Noncontributing)



Photo 18 - Teahouse
Photo by Diana Painter

The Teahouse, which is a noncontributing outbuilding, is located in the southwest portion of the subject parcel. It is an L-shaped building constructed in 2008 that replaced an earlier small structure that was used as a construction shed when the house was being built in 1947-48. The Teahouse consists of a formal entry with a living room/bedroom to the east and kitchen/bathroom to the west. The entry aligns with the concrete walkway from the main house. The approach to the entry door is covered with a trellis-like extension of the house rafters. The building's standing seam metal roof is slightly pitched and slopes down toward the south. Additional materials include fir wood beams and ceiling, maple plywood walls and a maple kitchen countertop, and tongue and groove cork floor tiles.

Clerestories are located under the roof of the building with the exception of the south side, which displays a tall narrow window on the west end, a door with full-height glass to a narrow deck, and a broad fixed glass window above louvered vents on the west side of the south elevation.

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Changes over time – Teahouse

The original “Teahouse” (so named by Mrs. Burke) was remodeled twice before it was replaced in 2008. Pietro Belluschi first remodeled it for use as storage by Mrs. Burke. He added a sink and toilet ca. 1980. The new Teahouse was constructed in 2008 on a portion of the original foundation with 235 square feet of usable living space and 100 square feet of storage to house the water heater, electrical panel, and shelving by Anthony Belluschi.²

Garden sheds (Noncontributing)

Two noncontributing garden sheds, which are small, simple buildings, are located in the northeast corner of the subject parcel within the lower terrace. Both are accessed via a wood stair. Each has a narrow, single-light window, a flush door, and deep overhangs above the doors. The buildings, which were constructed in 2011, are clad in plywood and have sloping standing seam metal roofs.

SITE AND LANDSCAPING

The parcel on which the Burkes-Belluschi House is located is 19,587 square feet in size. With respect to the original subdivision of Westover Terrace, it encompasses lots 34 and 36, the former right-of-way for Rapidan Terrace, and a portion of lot 33 in Block 13 and portions of lots 1, 2, and 3 of Block 14. The portion of Rapidan Terrace that is now part of the subject property was vacated in 1926 (see Figure 9). To the west, north and east are residential lots, while the 3.43-acre parcel to the south was vacated in 1914 for what was formerly the Catlin Hillside School. Today it is occupied by Hillside Park and Hillside Community Center, whose 1947 barrel-arched building, originally a gymnasium, was also designed by Pietro Belluschi.³

The house and buildings in essence divide the site treatment and landscaping into zones. The north and south sides of the site are at about the 5' setback line. The plantings here are naturalistic; none are known to be contributing to the significance of the property. North of the dining room is a patio of large concrete aggregate squares divided by wood that serves as an outdoor dining area. These continue in a walkway along the guest room wall to the north. The walkway under the eaves along the dining room and living room also consist of large concrete pavers, set in gravel. East of the concrete walkway is a wide bed consisting of large stones set in gravel among plantings of primarily low evergreens. This terrace is retained by large timbers and topped by a vertical board fence, which is typical of the fences throughout the property. A second retained terrace to the east is the setting for the two garden sheds, on the north end, and container plantings on the south end, set in gravel. Beyond this retained terrace is the hillside, some of which is planted with bamboo. The fence is topped with a grapevine.

The entry to the house and the walkway between the garage and entry area, under the eaves, are finished in concrete, and abut the asphalt that makes up the driveway and parking area. Along most of the west side of the parcel, with the exception of the east wall of the Teahouse, is a low stone wall of stacked stone, which pre-dates the house and whose original purpose is unknown. It terminates at the Teahouse on the south and at the property line/right-of-way line on the north. Beyond the stone wall are naturalistic plantings.

West of the main portion of the house and north of the garage is a formally planted courtyard. At the center is a small lawn. The courtyard is framed to the south with a walkway between the house gallery and the Teahouse, with a planting bed beyond. A modern sculpture that terminates this end of the

² Personal communication, Anthony Belluschi, July 19, 2024.

³ This building was published in *Progressive Architecture* in February 1949.

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courtyard is also located here. To the west, along the windows and a double door to the living room, is an outdoor eating area. The north end of the courtyard abuts the office, which has windows that face onto it. In the northwestern corner is a small hardscaped area with a sculpture, stone arrangements, and plantings.

Changes over time – site

A second retaining wall of steel was added on the east and south sides of the property in 1996. Two new garden sheds were added in this area in 2011. Both pools, the sunken pool at the front entry and the pool in the rear courtyard, have been covered with concrete slabs where necessary and stones. The pool in the rear courtyard is now a water feature.

INTEGRITY

The following is an assessment of the integrity of the Burkes-Belluschi House. Integrity is the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant, which is established in this nomination, but must also have integrity. Historic properties either retain integrity or they do not. Within the concept of integrity, the National Register criteria recognize seven aspects or qualities that, in various combinations, define integrity. To retain historic integrity a property will always possess several, and usually most, of the aspects. Determining which of these aspects are most important to a particular property requires knowing why, where, and when the property is significant.⁴ For example, a property such as this one, which is significant for its design, will retain the aspects of design, materials, workmanship, and feeling at minimum.

Integrity analysis

- Location is the place where the historic property was constructed or the place where the historic event occurred.

The house is in its original location.

- Design is the combination of elements that create the form, plan, space, structure, and style of a property.

The design of the house has been retained. An addition was added to the south end of the house which meets the Secretary of Interior's Standards (the standard by which changes to a historic structure are made) by meeting Standard 2, by retaining the historic character of the house; Standard 3, by not creating a false sense of historic development; and Standard 9, by differentiating new features from old. Note that the width of the gallery emulates the eave overhang of the original house, thereby retaining spatial qualities of the original house and making a compatible transition to the new wing.

- Setting is the physical environment of a historic property.

The setting of the house appears to have retained its integrity, allowing for the natural growth of the wooded setting within which it is sited and retaining the hardscape elements that are original to the house.

⁴ Patrick W. Andrus, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington DC: US Department of the Interior, National Park Service, Cultural Resources, 1995:44.

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- Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

The materials of the house retain their integrity. The roof of the house, which likely had a built-up finish, now has a membrane covering, made necessary by an issue with the leaking of the original flat roof.

- Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

The workmanship of the house is intact. The materials with which it was built and the way they are assembled remain as originally constructed.

- Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

The feeling of the property's expression, both its aesthetic and historic sense, is intact. The basic aesthetic of the house continues to reflect the period within which it was built, which is the post-World War II era.

- Association is the direct link between an important historic event or person and a historic property.

The association of the house is intact. It was historically a single-family house and it remains a single-family house today.

The house retains integrity of location, design, setting, materials, workmanship, feeling and association. It therefore retains strong integrity.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1948

Significant Dates

1948, construction complete

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Belluschi, Pietro, architect

Period of Significance (justification)

The Period of Significance is 1948, the year in which construction of the house was completed.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Burkes-Belluschi House is eligible for listing in the National Register of Historic Places under Criterion C in the area of architecture as the work of a master and for possessing high artistic values. Designed by Portland architect Pietro Belluschi, the house has been called by many his finest residence. It is his only western Oregon residence to display elements of the International Style and the Northwest Regional Style. Belluschi is credited with developing the latter style in Oregon, along with his colleague, John Yeon.⁵ The house, which was designed for Dr. D.C. Burkes and his wife Genevieve, was designed and built in the time frame when Belluschi was developing his interpretation of this style. Designed in 1944 and constructed 1947-1948, the house was widely published in the architectural press even before it was constructed, beginning with sketches in *Arts and Architecture* in January 1945. Belluschi was Oregon's only recipient of the AIA Gold Medal Award (1972) and the Presidential Medal of the Arts (1990), as well as having been recognized with numerous other awards.⁶ He is best known for his office buildings, churches, and residences. The house was his last personal residence, in which he lived from 1973 until his death in 1994. The building is eligible for listing at the local level.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

HISTORIC CONTEXT

Westover Terrace and John Charles Olmsted

The Burkes-Belluschi residence is located high in Portland's west hills, overlooking the Willamette River, within the 1911 subdivision of Westover Terrace. This subdivision was designed by John Charles Olmsted of the famed Olmsted Brothers firm of Brookline, Massachusetts, and developed as a high-end neighborhood intended for sale to Portland's elite. Regrading Goldsmith Hill for what would become Westover Terrace was first conceived by Lafayette Pence, who had experience in hydraulic sluicing from using the technique to mine for gold. Pence was shut down from doing this at Scot's Nubbin in the West Hills of Portland, Oregon, however, due to an illegal flume.⁷ The idea was taken up again in 1910 when a Seattle firm of hydraulic engineers, the Wiley-Lewis Hydraulic Company, revived the project and built a new flume and infrastructure. Water was obtained from Guild's Lake to fuel the hydraulic hoses, and the resulting three million cubic yards of dirt and rock was re-deposited in Guild's Lake. Wiley-Lewis also built the bulkheads to retain the streets and building sites for Westover Terrace.⁸

The site of the subdivision was historically described as above Cornell Road at the head of Johnson Street and extending around the hill to Balch's Gulch. Today it is bounded on the east and north by Cornell Road, to the west by Macleay Park, and to the south (across W. Burnside Street) by the King's Heights National Register Historic District.⁹

Renowned landscape architect John Charles Olmsted of the Olmsted Brothers was brought out from Brookline, Massachusetts by Wiley-Lewis in 1909 to lay out the subdivision.¹⁰ Olmsted's overriding vision for the site was as follows. He conceived of a central broad serpentine thoroughfare (NW Cumberland Road) that would climb

⁵ The two Wilson residences, which also display the flat roofs indicative of the style, are located in the Warm Springs area of north Central Oregon.

⁶ Conceptual design took place in 1944-45 and construction took place in 1947-48.

⁷ Realty Group, Inc., "Westover – Neighborhood Profile of the Month," *The Oregonian*, October 1985; "Hills Melting Fast," *The Morning Oregonian*, February 12, 1911:8.

⁸ "Hills Melting Fast," 1911:8. Six lots were sold by February 12, 1911.

⁹ Realty Group, Inc., "Westover – Neighborhood Profile of the Month," *The Oregonian*, October 1985.

¹⁰ The Olmsted Brothers laid out the grounds for the 1905 Lewis and Clark Centennial Exposition in Portland, which was sited at the no-longer-extant Guild's Lake.

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the hill from east to west, with about a dozen terraces (dead end streets), which were "lane-like roads that follow the actual terraces formed by the hydraulic sluices." As a result, each building site had a view and each terrace street was like a small neighborhood in itself (see Figure 9). The intent was to 'attract people of discrimination and money.' The architecture of the neighborhood was described as "a medley of architectural styles" (see Figure 10).¹¹ Coverage in the May 14, 1911, *Sunday Oregonian* announced that the first residence in the new subdivision would be designed by Portland architect Ellis F. Lawrence and built by W.H. Lewis for his own use, for an estimated cost of \$5,500.00. It also served as a model home for the future neighborhood.¹²

The plat for Westover Terrace, which established that a minimum of \$5,000.00 be spent on a residence for a lot, was filed in February 1911. The regrading of Goldsmith Hill was covered extensively in the newspapers (see Figure 8). It was anticipated that the work would take two years. "Contractors everywhere are studying the methods used in this work . . ." ¹³ A new carline [trolley] was added by the city in spring 1913 to access Westover Terrace, running to the end of Shenandoah Terrace before terminating.¹⁴

Numerous full-page and nearly full-page ads were taken out in the newspapers in Portland to sell the lots at Westover Terrace, which sometimes included large renderings or photographs of the houses. They lauded the Olmsted design, the work of the hydraulic engineers, quoted admirers of the subdivision and vacillated between praising the potential buyer for their good taste and ridiculing them for apparently not sufficiently realizing the value that the project brought to Portland.

In early 1948 the *Oregon Daily Journal* announced that Allan E. McLean would be leaving his position as vice-president and sales manager at National Mortgage Company "to devote more time to a 20-acre subdivision he is developing on Westover Terrace." The newspaper stated that McLean would be developing a number of modern homes on 25 view lots in the spring.¹⁵ This project very likely included the Belluschi property. The subdivision was close to built-out in this era.

DEVELOPMENTAL HISTORY

The Burkes-Belluschi House was conceived in 1944 but construction did not begin until the summer of 1947, when building material restrictions were lifted after World War II.¹⁶ The Burkes initially thought they might construct just one wing of the house to live in as the rest of the house was under construction, but lingering wartime restrictions and the resulting costs of construction made even the prospect of building just this much cost-prohibitive in these early years. Nonetheless, working closely with the Burkes, Belluschi began preliminary sketches for the house, which were published in *Arts & Architecture* in the November 1945 issue (see Figure 21).¹⁷

Architectural drawings for the house are dated September 19, 1947.¹⁸ Belluschi's biographer, architectural historian Meredith Clausen, notes that Dr. and Mrs. Burkes' desire for a modern house was inspired by their admiration for the recently completed Jan De Graaff House in Portland by Los Angeles architect Richard

¹¹ Realty Group, Inc., "Westover – Neighborhood Profile of the Month," October 1985.

¹² Laura O. Foster, *Portland Hill Walks, Twenty Explorations in Parks and Neighborhoods*. Portland OR: Timber Press, 2005:32, 34.

¹³ "Eye Illusion Shows in Westover Terrace Mount Hood Is Reproduced," *The Morning Oregonian*, December 21, 1913:10.

¹⁴ "New Carline Open Today," *The Morning Oregonian*, July 13, 1913:10.

¹⁵ "Official Leaves Mortgage Firm," *The Oregon Daily Journal*, February 29, 1948:69.

¹⁶ The dates associated with the Burkes-Belluschi House are 1944 to 1948, as noted in Meredith Clausen's 1994 biography of Pietro Belluschi. On December 11, 1947, a permit for plumbing was taken out and on November 11, 1948, application for a permit for a furnace was made.

¹⁷ "Study for a Small House," *Arts & Architecture*, January 1945:42-43.

¹⁸ Architectural drawings are held by the Oregon Historical Society.

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Neutra (see Figure 18)¹⁹ Mrs. Burkes in particular had gathered information on the International Style to guide the design. Claussen also makes the point that Mrs. Burkes had several changes she wanted made as the house progressed, which is one reason for some of the distinctive touches, such as the two free-standing columns in the living room.²⁰

Meredith Clausen did an excellent job of describing the outstanding and unique features of the house. Her description is quoted here in its entirety.

The house was full of ingenious ideas Belluschi culled from a variety of familiar sources – Aalto's Villa Mairea, the Usonian houses, Taliesin, Antonin Raymond's Japanese work, the Watzek House, Harry Wentz. Among them were the kitchen core that allowed the cook to work out of sight of guests, yet within earshot and but a few steps from the dining area, and with a view of Mt. Hood as he or she cooked; the series of protected terraces, such as the small courtyard just beyond the dining area for casual outdoor meals overlooking the city, or another on the garden side for more elegant, large-scale entertaining; the glazed double-paned plate glass walls on both sides of the living area that abut the ceiling plane without interruption, eliminating, fully, any sense of an enclosed space; the regular modular rhythms of the window supports, with the formidable technical challenge they presented in working out the corner detailing; the entrance with its sunken pool and translucent trellis, both slipping continuously into the interior uninterrupted by the plate glass wall;²¹ the private guest apartment in a separate wing off the kitchen, with its own entrance, kitchen unit, and bath, plus full view of Mt. Hood.²² The ventilation system, with screened slatted louvers below fixed plate glass panes obviating sashes and providing burglar-proof windows, with transoms just below the eaves on the other side of the room to provide a good flow of cross ventilation, represented the state of the art, as did the fully invisible radiant heating system, with copper pipes embedded in the concrete slab ensuring a continuous, noiseless, draft-free heat throughout the house, even under the sunken built-in bath. Other notable features were the skylighted master bathroom, a private Roman bath with broad plate glass wall providing a view of Mt. Hood; the tea house tucked invisibly into the corner of the garden for use as a guest house or private study; and the Japanese woven wall screening the garden, echoed on the ceiling of the master bedroom. It was a compendium of architectural marvels, brilliantly combining Belluschi's engineering skills and expertise in efficient planning, his paramount concern for user comfort and convenience, and his highly cultivated artistic eye. The house was completed in 1948 at a cost of \$75,000.²³

¹⁹ Both the Jan De Graaff and William H. De Graaff houses were designed in 1940. Van Evera Bailey was the local supervising architect. William J. Hawkins III and William F. Willingham, *Classic Houses of Portland, Oregon 1850-1950*. Portland, OR: Timber Press, 1999:504.

²⁰ Meredith L. Clausen, *Pietro Belluschi, Modern American Architect*. Cambridge, MA: MIT Press, 1994:126. This apparently came about when Mrs. Burkes wanted the wall at this location moved farther into the kitchen, leaving these columns in their present location, rather than within the wall. One of the columns, however, accommodates the drainage for the flat roof and could not be moved.

²¹ There were originally two sunken pools on the property. Large boulders were placed on the pool at the entry in 1980 by Pietro Belluschi because raccoons were eating the fish. Another pool in the courtyard area was replaced by a rock and water fountain feature in 2011 when Anthony and Marti Belluschi remodeled it. Both treatments are still in place. Personal communication, Anthony Belluschi, July 19, 2024.

²² The kitchen appliances in the guest suite closet were removed in 2010 and replaced with a laundry when the former laundry was used to enlarge the main kitchen. The configuration and doors for the closet in which the guest kitchenette was previously housed were not changed. Personal communication, Anthony Belluschi, July 19, 2024.

²³ Clausen, *Pietro Belluschi, Modern American Architect*, 124. Elements that have changed since this description was developed include the sunken pool, which was removed. The kitchen was also removed from the guest wing, which serves as a laundry today.

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PREVIOUS AND CURRENT OWNERS

Dr. DeWitt Clinton, D.C., and Genevieve Burkes

The Burkes-Belluschi House was built for DeWitt and Genevieve Burkes in 1947-1948. DeWitt Clinton Burkes was born in Kileen, Texas on March 11, 1887, to David C. and Caroline Smith Burkes. He was a physician by training and specialized in psychiatry. In 1910, at age 23, Dr. Burkes was still living at home in Texas and attending school. He married Zola Lee Cundiff in 1911. In 1920 he was living in Texas and working as an Assistant Superintendent at the Southwestern Insane Asylum. Zola died in 1921 at age 31 at Fort Steilacoom in Pierce County, Washington, which is where Western State Hospital is located.²⁴ Burkes married Genevieve D. Johnson in Seattle in 1925. By the time of the 1930 census, he listed himself as a physician in general practice in Portland, Oregon, and had a three-year-old child, Rebecca. By 1935 he and his family were living at 3161 NW Cumberland in a 1931 Colonial Revival house designed by Portland architect Roscoe D. Hemenway, which is about one-third of a mile from their future home at 700 NW Rapidan Terrace (see Figure 10).²⁵ In 1940 he listed himself as a medical doctor in private practice. In 1950 he referred to himself as a physician and surgeon in the medical profession.²⁶

Dr. Burkes died of cancer on May 10, 1959, after 31 years of professional practice in Portland, which included prestigious professional and board positions in his field. Genevieve, who had been born in 1900, died in 1983. She sold the house to Pietro Belluschi and his wife Marjorie in 1973.

Pietro and Marjorie Belluschi

Pietro and Marjorie Belluschi bought the Burkes-Belluschi House in 1973, after Pietro had retired from his tenure at the Massachusetts Institute of Technology (MIT) in 1965 and when they returned to Portland. Pietro, who was born in Italy in 1899, immigrated to the United States in 1923 after earning a degree in engineering at the University of Rome in 1922. He was awarded a scholarship to study at Cornell University and earned an advanced degree in engineering there in 1925. That same year he joined the prominent architectural office of A.E. Doyle in Portland and settled in that city. Belluschi was named chief designer for the firm in 1927. After Doyle died in 1928, the name of the firm continued as A.E. Doyle and Associate.

In 1943 Belluschi bought out his partners and renamed the firm Pietro Belluschi, Architect. In these years the firm was awarded larger and larger projects, particularly during and immediately after World War II. The post-World War II years were particularly prolific for the office and Belluschi, earning him national attention for such commissions as the Equitable Building (1944-1948), St. Thomas More Catholic Church (1939-1940, remodeled in 1950), and the Burkes-Belluschi House (1944-1948).²⁷ Also lauded were the Central Lutheran Church (1948-1950), the First Presbyterian Church in Cottage Grove (1948-1951), Zion Lutheran Church (1950), among others (see Figure 17). This experience spurred Belluschi's life-long interest in designing sacred spaces. In 1950 Belluschi was offered the position of dean of the School of Architecture and Planning at MIT. He subsequently accepted the position, sold his firm to Skidmore, Owings and Merrill (SOM), and in 1950 moved to Cambridge, following in the footsteps of his close friend and fellow West Coast architect William Wurster.

²⁴ Formerly the Insane Asylum of Washington Territory, then the Western Washington Hospital for the Insane, it was named Western State Hospital in 1915. "History of Western State Hospital," Washington State Department of Social and Health Services. <https://www.dshs.wa.gov/bha/division-state-hospitals/history-western-state-hospital>, accessed January 2024.

²⁵ This house was previously addressed as 1315 NW Cumberland.

²⁶ US Census, 1930, 1940, 1950.

²⁷ Belluschi would continue to design a number of noteworthy churches in the Pacific Northwest in this time frame and when he returned to Portland in 1973.

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Belluschi had married Helen Hemila, a woman of Finnish descent, in December 1934. Their two sons, Peter and Anthony, were born in 1939 and 1941, respectively. Helen died in 1962 after a long illness and in 1965, Belluschi married his second wife, Marjorie Bruckner, who had served as his administrative assistant while he was dean at MIT. Belluschi would retire from MIT in 1965 and in 1973 he, along with Marjorie, returned to Oregon. They bought and lived in the Burkes-Belluschi House until Belluschi's death in 1994 and Marjorie's death in 2009.²⁸

Anthony and Martha Belluschi

The current owners of the Burkes-Belluschi House are Anthony and Martha (Marti) Belluschi, which they bought in 2009. Architect Anthony (Tony) Belluschi first appeared in the architectural press as a child, when the May 1946 edition of *Architectural Form* ran an article featuring photos of the entire Belluschi family (including Pietro and Helen Hemila Belluschi, brothers Tony and Peter, and the family dog) at their Aloha Farmhouse. Pietro Belluschi had remodeled the ca. 1915 Craftsman-style farmhouse for his family, and they lived there from 1944 to 1948. Belluschi grew up in Portland, attending Portland public schools, and with the exception of the family's time in Washington County in the Aloha Farmhouse, lived in Portland.²⁹ In 1950, Pietro Belluschi took a position as the dean of the School of Architecture and Planning at MIT and shortly thereafter the family moved to Cambridge.

Anthony Belluschi studied architecture at the Rhode Island School of Design, graduating in 1966. He settled in Cambridge in 1968, after two years in the Peace Corps, and by 1972 had opened his own firm, Belluschi/Daskalakis, where the scope of the firm's work included residences, office buildings, churches, and historic renovations. When Anthony relocated to Los Angeles in the 1970s, he added shopping centers to his repertoire. In the mid-1980s he formed a new partnership in Chicago and later, his own firm Anthony Belluschi Architects. He was made a fellow of the AIA in 2003. Anthony would work in Chicago for nearly 30 years before returning to Portland.³⁰

Belluschi married Marti Mull, who was living in Chicago at the time, in 1992. Marti grew up in Bettendorf, Iowa, and graduated from the University of Iowa with a degree in sociology. She began her career in banking, then did financial work for the prestigious Chicago architecture firm of Murphy/Jahn. She subsequently worked for 25 years as a traffic safety advocate, including being appointed as the first Executive Director of Mothers Against Drunk Driving (MADD) for the state of Illinois. Subsequently, she worked for the Illinois Secretary of State and the Illinois Department of Transportation. Advocacy work taught her about research, writing, presentations, public speaking, and working with media - all skills that have been helpful in educating others about the Pietro Belluschi legacy.

In 2007 Pietro's widow, Marjorie, asked Anthony Belluschi to help design a replacement for the Burkes-Belluschi House's flat roof, which was leaking. Anthony replaced the existing roof with a membrane roof, and also continued to help Marjorie with other aspects of house maintenance. After Marjorie's death in 2009, the brothers Peter and Anthony inherited the house, although Anthony would eventually buy out his brother. The Belluschis divided their time between Chicago and Portland until they relocated permanently to Portland. Between 2009 and 2012 they rehabilitated the house. The two-story addition to the south end of the house was also designed and constructed at this time.

Following in his father's footsteps, Anthony continued as an architectural consultant after returning to Portland, and he and Marti also began advancing Pietro Belluschi's legacy. The Oregon Historical Society mounted an

²⁸ See "Profile of Pietro Belluschi" below for more information.

²⁹ The Aloha Farmhouse was remodeled by Pietro Belluschi for his family. It was listed in the National Register of Historic Places in 2014.

³⁰ Edward M. Gomez, *Urban Places Public Spaces, The Architecture of Anthony Belluschi*. New York, NY: Edizioni Press, Inc., 2006:7.

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exhibit of Belluschi's work, curated by Anthony, in 2012.³¹ An accompanying catalogue, authored by Anthony and Marti, was published by the Oregon Historical Society as well. Over the last ten+ years Anthony and Marti have opened their home countless times for architectural tours, including for the National Trust for Historic Preservation, and visitors, from scholars to architects to the general public, ensuring that others may enjoy the house as well and learn more about Pietro Belluschi's career and contributions.³²

Pietro and Anthony Belluschi

Despite the fact that Anthony Belluschi spent the majority of his career as an architect in Chicago and Los Angeles, while Pietro Belluschi was in Cambridge and Portland, they had a close relationship and shared architectural values that informed Anthony's renovation of the Burkes-Belluschi House and the design of the addition and design of the Teahouse. The renovations took place largely between 2009 and 2012, after Marti and Anthony purchased the property. Anthony worked on his first project for his father at age 15, however, when he designed church pews for one of his father's projects. He and Pietro subsequently worked on about 20 projects together during their 40 years of separate practices. Lessons learned played out in the renovation of his father's house. Since returning to Portland, Anthony has additionally renovated several of what were originally his father's designs and won awards for these rehabilitations, including three DeMuro Awards from Restore Oregon: in 2015 for the Burkes-Belluschi House; in 2017 for the Belluschi Pavillion in Lake Oswego; and in 2020 for the Sutor-Wood House in Portland.

PROFILE OF PIETRO BELLUSCHI³³

Pietro Belluschi's career consisted of three major phases before he took the job as dean of the Architecture and Planning Department at MIT.

The Early Years

Pietro Belluschi was born in 1899 in Ancona, Italy, on the Adriatic Sea, and studied engineering at the University of Rome. When he graduated with a degree in 1922, he was awarded a scholarship to study at Cornell University for a year and immigrated to the United States in 1923. After earning his second engineering degree in 1925, he made his way to the west coast, where he worked briefly assisting an electrical engineer at the Bunker Hill and Sullivan Mining Company in Kellogg, Idaho.³⁴ By this time, Belluschi knew he wanted to practice architecture. He obtained letters of introduction to several west coast firms and was hired by the prominent Portland firm of A. E. Doyle. A. E. Doyle was one of the most respected and successful architectural firms in Portland, whose work would come to characterize the early twentieth century era of development in that city.³⁵

In his early years with the Doyle firm, in the mid-to-late 1920s, Belluschi became involved in several important commissions in the office. After the sudden departure of Doyle's chief designer in 1927, he assumed that key

³¹ Anthony Belluschi, "'Reflections of my Father' The Architecture and Legacy of Pietro Belluschi," *Oregon Historical Quarterly*, Vol. 113, No. 2, Summer 2012: 230-240.

³² Meghan Drueding, "All in the Family." *Preservation*, Spring 2016.

³³ This profile of Pietro Belluschi was adapted in part from Diana J. Painter's National Register of Historic Places Registration Form – Aloha Farmhouse, May 16, 2014, and Painter's "Vernacular Influences in the Residential Work of Pietro Belluschi: The Aloha Farmhouse," a paper presented at the Vernacular Architecture Forum conference in May 2014.

³⁴ Richard Ellison Ritz, Editor, *Architects of Oregon*. Portland, OR: Lair Hill Publishing, 2002:29.

³⁵ According to Doyle's biographer, Philip Niles, Doyle's firm was the most important architectural firm of Portland's great building boom, which occurred before and after the Lewis and Clark Centennial Exposition. Philip Niles, *Beauty of the City, A. E. Doyle Portland Architect*. Corvallis, OR: Oregon State University Press, 2008):xii.

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role in the firm. By 1928, the year of Doyle's untimely death,³⁶ Belluschi had participated in a number of substantial projects, including a never-built addition to the Cloud Cap Inn on Mt. Hood.³⁷

His first major built commission in these early years was for the design of the Portland Art Museum (1931-32, 1937-39, 1965), a spare, minimal classical structure reminiscent of public buildings designed in the New Deal era, which has been referred to as perhaps Oregon's most noted Early Modern building.³⁸ This was his first project to gain attention in the national press and is particularly noteworthy because Belluschi enlisted the advice of architect Frank Lloyd Wright as he attempted to 'sell' a more progressive design scheme to the Museum's Board of Trustees. His and Anna B. Crocker's position was that a modern appearance and functional approach would serve the museum and proposed educational facility well.³⁹ In this same time frame, his design for the 1936-38 remodel of Finley's Mortuary in Portland and an addition, the Morninglight Chapel, another distinctly modern building displaying bold geometric forms that echoed its programmatic requirements, also garnered national recognition.⁴⁰

Belluschi was also very involved in the Portland art world and formed friendships with the artist Harry Wentz and designer John Yeon. Wentz taught painting and composition at the Portland Art School, was actively involved in art and architecture circles, and had been a close friend of A. E. Doyle. Doyle collaborated with Wentz in the design of his 1916 weekend residence and studio on the Oregon coast, as well as cottages for other friends who would become important to Belluschi's career and the development of the Northwest Regional Style (see Figure 19).⁴¹ Wentz invited the two young men to his weekend residence and they spent time there sketching and painting. Belluschi also spent time touring and hiking with Yeon, developing a great love of the Oregon countryside. These experiences would become central to Belluschi's aesthetic, particularly as seen in the design of his residences and churches.

The War Years

Belluschi continued to achieve national recognition for the residences he designed in the early 1940s, even as large-scale defense housing and related facilities occupied his office in the early years of World War II. In 1943 Belluschi bought out his partners at A. E. Doyle and Associate and re-configured the firm under the name Pietro Belluschi, Architect. In 1939 Belluschi had purchased a modest, one-story concrete industrial building in Goose Hollow (no longer extant), west of downtown Portland, and remodeled it for commercial and residential uses. Belluschi moved the firm into the building on March 1, 1942 (see Figure 14).⁴² The primary concession to the new headquarters was a re-design of the entry with what would still look like a very modern entry today. He retained the industrial sash of the building and added an angled awning over the entry, clad the back wall in wood, and added a bas relief artwork by sculptor Frederic Littman. The new firm was announced in *Time* magazine, in an article that lauded Belluschi's work in the Northwest Regional style.

³⁶ Doyle died on January 23, 1928.

³⁷ A list of Belluschi's works (projects and commissions) can be found in Meredith Clausen's *Pietro Belluschi, Modern American Architect*, 412-417.

³⁸ "Pietro Belluschi, Understanding Human Motivations," *Metropolis*, January 1972:6. Note that the building is referred to as "Early Modern" in Clark, *Oregon Style Architecture*, 202.

³⁹ Clausen, *Pietro Belluschi, Modern American Architect*, 54-65. Anna B. Crocker was a curator at the museum. He was also supported by C.F. Adams, chairman of the art museum's building committee.

⁴⁰ This building was published in *Architectural Forum* in December 1937 and received honors from the national American Institute of Architects (AIA) and the Architectural League of New York, as well as being included in an international exhibition sponsored by the American Federation of the Arts. Both the Portland Art Museum and the chapel were also selected by the AIA as "two of the hundred most distinguished buildings built in the United States since World War I." Clausen, *Pietro Belluschi, Modern American Architect*, 75-77.

⁴¹ One of the cottages belonged to Anna Belle Crocker, who would guide the work on the Portland Art Museum. Niles, *Beauty of the City*, 222.

⁴² This building was actually purchased from the *Oregon Journal* and remodeled with the use of Federal funds. Clausen, *Pietro Belluschi, Modern American Architect*, 414.

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The level of organization required to undertake large projects during the war years no doubt paved the way for Belluschi's involvement in the large scale, complex commissions his office was awarded after the war. Like many west coast architects, the development of defense housing and related facilities in anticipation of the United States' entry into World War II brought an end to the paucity of commissions during the Great Depression, when much of the work in the Belluschi office consisted of remodels and small scale commissions.⁴³ Major wartime commissions included several large-scale defense housing developments, including projects for the Housing Authority of Portland and the Housing Authority of Vancouver, Washington, and the Bagley Downs and McLoughlin Heights Shopping Centers in Vancouver, all procured in 1942 (see Figure 15). The office also designed later additions to the above facilities and two hospitals, in Pocatello, Idaho and Walla Walla, Washington. The McLoughlin Heights Shopping Center was published nationally and included the prestigious New York's Museum of Modern Art (MOMA) exhibit entitled, "Built in USA, 1932-1944," and published in the museum's catalogue.⁴⁴

The Post-War Years

In the years following World War II, Belluschi was at the top of his game. It was a time of great optimism on many levels. In these years the Equitable Building, which had been conceived before World War II, was under construction (see Figure 16).⁴⁵ This landmark building, the first skyscraper in the United States built after World War II, was widely lauded for its sleek aluminum and tinted glass exterior, use of thermopane glass, innovations in heating and cooling, and other technological advances.⁴⁶ In the words of Belluschi's biographer, Meredith Clausen, "The building was momentous." To illustrate this, Clausen recounts Belluschi's speech to the Building Code Board of Appeals, from whom he had to gain permission to use aluminum cladding:

*The design of this new office building for Portland is fundamentally an expression of faith in the great future for our civilization – a faith born out of a conviction that from our modern techniques, materials, and understanding of present-day architectural problems, we are able to create not only more useful buildings, but also a new kind of beauty – a beauty which is not borrowed from the past but is our own – clean, strong, straightforward.*⁴⁷

A large focus in these years was on commercial and governmental buildings, including The Oregonian Building, Portland (1945-48); the US National Bank of Portland (1925);⁴⁸ the Pacific Telephone and Telegraph Company building, Portland (1947); and the Federal Reserve Bank, Portland (1948-49). He also undertook smaller buildings such as the Waddles Drive-In Restaurant, Portland (ca. 1950). The crowning achievement, however, was the Equitable (now the Commonwealth) Building (1944-1948).⁴⁹ Other building types included churches (a focus of Belluschi's work throughout his career); educational buildings; hospitals; residences; and recreational properties. The national architectural press vied for photographs of his projects, and the firm was extensively profiled in *Progressive Architecture* in 1949,⁵⁰ as well as appearing in the pages of *Time* and *Life* magazines, among other publications.⁵¹ It was this busy and creative period that set the stage for the next phase of his career.

⁴³ Clausen, *Pietro Belluschi, Modern American Architect*, 412-414. For general background see also Leland M. Roth and Amanda C. Roth Clark, *American Architecture, An Encyclopedia*, Second Edition. Boulder, CO: Westview Press, 2016:425.

⁴⁴ Elizabeth Mock, Editor, *Built in USA 1932-1944*. New York, NY: Museum of Modern Art, 1944.

⁴⁵ The building had been conceived earlier but was stalled during the Great Depression.

⁴⁶ Meredith L. Clausen, "Belluschi and the Equitable Building in History," *Journal of the Society of Architectural Historians*, Vol. 50, No. 2, June 1991:118.

⁴⁷ Clausen, *Pietro Belluschi, Modern American Architect*, 167.

⁴⁸ This building was being designed when Belluschi joined the office. Clausen, *Pietro Belluschi, Modern American Architect*, 412.

⁴⁹ Ritz, *Architects of Oregon*, 31.

⁵⁰ "The Architect and his Community, A PA Case Study, Pietro Belluschi, Architect, Portland, Oregon," *Progressive Architecture*, February 1949:39-54.

⁵¹ Ibid.

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In 1948 the Belluschis sold the Aloha Farmhouse in Washington County and moved back to Portland, where he renovated another house for the family in the Dunthorpe neighborhood. Belluschi intended to build a new residence on the parcel, but not long afterwards, he was offered and accepted the position of dean of the School of Architecture and Planning at MIT and moved to Cambridge. He would remain on the east coast until 1973, pursuing a national-level consulting career on such projects as the Juilliard School in New York City and the Cathedral of St. Mary of the Assumption (St. Mary's) in San Francisco, in addition to his teaching responsibilities.⁵² In 1972, he bought the Burkes residence and in 1973 moved back to Portland with Marjorie, where he continued to pursue architectural consulting until shortly before his death in 1994.

EMERGING BUILDING FORMS

Churches

Two building types continued to preoccupy Belluschi through his early, pre-MIT years, after which he became a consulting architect in addition to his academic duties. One was churches and the other was residences. In addition to the Equitable Building and other commercial buildings. Belluschi was also known for his modern churches, which he designed throughout his career, beginning with the St. Thomas More Catholic Church in Portland (1939-40) and ending with the Trinity Lutheran Church in Sheridan, Oregon (1987-90). Two of his most well-known churches, are the Zion Lutheran Church in Portland, Oregon (1948) and the First Presbyterian Church in Cottage Grove, Oregon (1948); both are individually listed in the National Register of Historic Places. They are noted for their relative simplicity; their use of wood; manipulation of color and light; and distinctive bell towers. The First Presbyterian Church, which is in a residential neighborhood, is also admired for its peaceful entry court, which has a slight Asian feel. The Zion Lutheran Church also has a forecourt, previously occupied by the original church, but its setting is more urban and today, altered by the presence of the Westside Light Rail line (see Figure 17).⁵³ Belluschi's fascination with churches continued beyond his academic years, however. On his return to Portland in 1973, Belluschi designed an additional six churches in Oregon, as well as continuing his architectural consulting work.

Residences

Belluschi's emerging architectural vocabulary found expression in several important residential commissions in the mid-1930s through the late 1940s. Although not a commission, this period of experimentation might be said to have begun with the first house that he designed for himself and his family. Designed and constructed in 1936-37, it is located in the Council Crest neighborhood.⁵⁴ It was his first built residence to catch the public's eye.⁵⁵ The small, elegant home caught the attention of the architectural community as well when it was published in the seminal, *The Modern House in America* of 1940.⁵⁶ While the house displayed many of the characteristics that would come to typify Belluschi's practice in the Northwest Regional style, it still displayed some traditional elements, such as the brick-clad façade and multi-light bow window overlooking the courtyard to the rear of the house (see Figure 20).⁵⁷

His experiments in the Northwest Regional Style continued with his commissions including the Sutor House in Portland, (1937-38) (see Figures 23, 24); the Myers House in Seattle, (1940); the John and Jane Platt House,

⁵² For a listing of Belluschi's consulting projects while in Cambridge and after he returned to Portland in 1973, see Libby Dawson Farr's "Belluschi, Pietro," in Richard Ellison Ritz's *Architects of Oregon*, pp. 31-33.

⁵³ Ritz, *Architects of Oregon*, 31. For a detailed discussion of Belluschi's churches, see Meredith Clausen's *Spiritual Space, The Religious Architecture of Pietro Belluschi*.

⁵⁴ "Belluschi, Pietro, House," [3728 S.W. Beaverton Avenue,] *Historic Resource Inventory, City of Portland, Oregon*

⁵⁵ "Oregon Homes . . . An Architect Designs One for Himself," *The Oregonian Northwest Home Show Section*, May 28, 1939:32.

⁵⁶ James Ford and Katherine Morrow Ford, *The Modern House in America*. New York, NY: Architectural Book Publishing Co., Inc., 1940:38.

⁵⁷ Note that this house has been altered many times and no longer retains integrity.

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Portland, (1940-41); the Philip Joss House, Portland (1940-42); the Peter Kerr Beach House, Gearhart (1941);⁵⁸ the Coates house, Tillamook (1941-46); and the Menefee house, Yamhill (1946-48).⁵⁹ These houses were published variously in the 1940 *The Modern House in America*; the prestigious *Arts + Architecture*; *Progressive Architecture* and its forerunner *Pencil Points*; and the shelter magazines *House & Garden* and *Sunset*. His work was also regularly featured in *The Sunday Oregonian*.

In the 1953 book, *The Northwest Architecture of Pietro Belluschi*, the Sutor house is noted as one of Belluschi's earliest (1938) and that many people still consider it his best (see Figures 23, 24).⁵⁹ It was published in *Architectural Record*, *California Arts + Architecture*, *Time*, and *Sunset* magazines, as well as Ford and Ford's *The Modern House in America*.⁶⁰ Its distinction is described as follows.

*The Sutor House offered what many Americans sought: a modern building that was simple, economical, and geared to human use, without the austerity of the machine aesthetic. Presenting an architecture of naturally weathered wood rather than machine finishes and materials, traditional pitched roof with its associations of shelter and protection rather than flat roof, laterally expanding forms generously opened up to the outdoors rather than taut enclosed volumetric boxes defined by thin membranous skins, an architecture integrated with the natural terrain rather than formal, white geometric blocks set against it, the Sutor House marked the emergence of a fully developed regional modernism shaped by and unique to the Pacific Northwest.*⁶¹

His experimentation continued with three houses he designed in the mid-to-late 1940s that embodied a blend of the Northwest Regional Style and the International Style. These are the Burkes-Belluschi House, which was conceived in 1944-1945 and constructed in 1947-1948; the Charles H. Wilson House, 1946-1948; and the Robert Wilson House, 1946-1948. The Burkes-Belluschi House is in Portland, whereas the Wilson houses are located in the Warm Springs area of north central Oregon.

ARCHITECTURAL CONTEXT

The Burkes-Belluschi House has been called "Belluschi's closest touch with the International Style"⁶² as well as "a pioneering work of northwest regionalism."⁶³ Three houses designed by Belluschi at this time (1947-1948), the Robert Wilson and Charles Wilson houses and the Burkes-Belluschi House, reflect both of these influences.⁶⁴ All three embody aspects of both styles and are unique in Belluschi's oeuvre.⁶⁵ The Burkes-Belluschi House is the only one in western Oregon; the other two houses are located in the Warm Springs area of eastern Oregon.

The International Style in Residential Design

The International Style developed in the 20th century inter-war years in Europe, which was seen in part as a way to solve the housing crisis with new ideas about design and construction. In design terms, it represented a complete departure from traditional expressions in residential design and the creation of new types in other

⁵⁸ Ritz, *Architects of Oregon*, 30.

⁵⁹ Jo Stubblebine, Editor, *The Northwest Architecture of Pietro Belluschi*. New York, NY: F. W. Dodge Corporation, 1953:66.

⁶⁰ Claussen, *Pietro Belluschi, Modern American Architect*, 112.

⁶¹ *Ibid.*, 100.

⁶² Elisabeth Walton Potter, "Houses for Robert and Charles Wilson – Warm Springs Vicinity." Paper presented at the Society of Architectural Historians, Marion Dean Ross/Pacific Northwest Chapter, October 12-14, 2001.

⁶³ Bart King, *An Architectural Guidebook to Portland*. Layton, UT: Gibbs Smith, Publisher, 2001:202.

⁶⁴ Potter, "Houses for Robert and Charles Wilson," 2001.

⁶⁵ The Wilson houses, which have been vacant since about the time they were acquired by the tribe, are not in good condition. Personal communication, Peter Meijer, March 18, 2024.

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development forms.⁶⁶ Qualities seen in residential design – both single family and multi-family development – included flat roofs, little-to-no ornamentation, an asymmetrical but balanced plan, corner and/or ribbon windows set flush with the wall surface, smooth continuous wall surfaces, sometimes with glass used as a wall, a functional approach to design, and an honest expression of materials.⁶⁷ Its stylistic features were codified by Henry-Russell Hitchcock and Philip Johnson in the 1932 *The International Style; Architecture Since 1922*, which accompanied an exhibit of the same name held at the Museum of Modern Art.⁶⁸

Commercial development was the first to be associated with the International Style in the Pacific Northwest. Belluschi's Equitable Building, completed in 1948, was Portland's first International Style commercial building and was widely published (see Figure 16).⁶⁹ The building is often considered his crowning achievement; it has been called Portland's most important building and launched Belluschi's career.⁷⁰ John Yeon's recently restored Visitors' Information Center in Portland, also completed in 1948, is his contribution to the International Style, as well as his only commercial building.⁷¹ "The Visitors Information Center's International-Style credentials can be seen in its flat roofs, its adherence to a strict modularity, and in its use of glass for entire walls rather than for discrete openings."⁷² Both buildings were included in an exhibition at MOMA in New York entitled *Built in USA: Post-war Architecture* and appeared in a book by the same name.⁷³ Belluschi and Yeon were the only Pacific Northwest architects to appear in the book.

On the west coast of the United States, modern residential design was first seen in the 1920s and 1930s in Southern California, where it was most closely associated with the design work of Austrian immigrants Rudolph Schindler and Richard Neutra, who initially traveled to the United States to work for American architect Frank Lloyd Wright. They pioneered the International Style in Southern California. The International Style was slower to reach the Pacific Northwest and did not have as strong a showing there. It was first introduced in residential design in Portland by architect Richard Neutra with the development of the 1940 Jan De Graaff and the William H. De Graaff houses (see Figure 18). The Burkes were aware of these new modern houses.⁷⁴

The Northwest Regional Style was considered a regional interpretation of the International Style by Pietro Belluschi and his colleague John Yeon, who both worked in the A.E. Doyle firm (later Pietro Belluschi, Architect).⁷⁵ The Northwest Regional Style, as well as other interpretations of the International Style seen in other parts of the country, placed ideas about the new modernism within a local or regional context, and in doing so, often made the style more acceptable or meaningful to local architects, their clients, and the general public. In another example, the International Style found a regional interpretation in the Second Bay Tradition in the San Francisco Bay Area.⁷⁶ Examples of other regionally based interpretations could also be found in Texas and the Southwest.

⁶⁶ Henry-Russell Hitchcock and Arthur Drexler, *Built in USA: Post-war Architecture*. New York, NY: Museum of Modern Art, 1952:39, 126.

⁶⁷ Rosalind Clark, *Oregon Style Architecture from 1840 to the 1950s*. Portland, OR: Professional Book Center, 1983:210.

⁶⁸ Henry-Russell Hitchcock and Philip Johnson, *The International Style*. New York, NY: W.W. Norton & Company, MOMA, 1995 (1932).

⁶⁹ Clark, *Oregon Style Architecture*, 213.

⁷⁰ King, *An Architectural Guidebook to Portland*, 32.

⁷¹ This building, considered one of Yeon's finest works, contains elements of both the International Style and the Northwest Regional Style. Kristen Minor, *National Register of Historic Places Registration Form, Visitors Information Center*, February 20, 2010, Section 8, p. 9.

⁷² *Ibid.*

⁷³ Hitchcock and Drexler, *Built in USA: Post-war Architecture*. Op cit., 39, 126.

⁷⁴ Clausen, *Pietro Belluschi, Modern American Architect*, 121.

⁷⁵ Wallace Kay Huntington, "Yeon, John," in Richard Ellison Ritz, Editor, *Architects of Oregon*. Portland, OR: Lair Hill Publishing, 2002:443.

⁷⁶ David Gebhard, Eric Sandweiss and Robert Winter, *The Guide to Architecture in San Francisco and Northern California*. Salt Lake City, UT: Gibbs-Smith Publisher, 1985 (1973):2-21.

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The Northwest Regional Style

Regionalism was a preoccupation of architects and those that followed architecture in the 1940s. MOMA in New York mounted a traveling exhibit in 1941 called "Regional Building in America," which was described as, "The influence of climate and locally available materials and techniques on the architecture of past and present."⁷⁷ Writing in 1947, cultural historian Lewis Mumford, referred to regionalism, broadly defined, as a reflection of the terrain, climate, and way of life.⁷⁸ In other words, it embodies 'place.' Belluschi's colleague John Yeon, rather than defining regionalism in a general sense, referred to the concept in the specific sense of relating a building to its site: "To me, regional architecture only means an architecture related to a specific regional landscape . . . it's a building in the landscape."⁷⁹

The catalogue for the 1944 exhibit, *Built in USA 1932-1944*, addresses the importance of a building's setting as well: ". . . the modern American house becomes ever more intimately related to the ground and the surrounding landscape. Living space extends into the garden and walls of glass bring the view into the house. The boundary between inside and outside becomes negligible. Sometimes the garden actually penetrates to the interior. Or the house may be set against a rocky hillside. Site irregularities are welcomed."⁸⁰

Pietro Belluschi was at the forefront of forging the Northwest Regional Style in architecture as well, which first appeared in the mid-to-late 1930s in the Pacific Northwest. The style was most popular in the post-World War II years in the Pacific Northwest however, for residential and small-scale commercial and institutional uses. Belluschi, along with colleagues such as John Yeon and Van Evera Bailey in the Portland area; Paul Thiry and Paul Hayden Kirk in Seattle; and William Wurster and Gardener Dailey, among others, in northern California, working in the parallel Second Bay Tradition championed it.⁸¹ They developed a way of working that focused on working with the site, the climate, and local materials, in collaboration with their clients, to create unique residences, at a time when Colonial Revival was the most popular style for residential design-

Characteristics of the Northwest Regional Style typically include moderately sloped, gable or gable-on-hip roofs, deep eaves, wood-frame construction and wood cladding, large glass windows, often with a horizontal orientation, simple trim, and flush doors. Open floor plans are common and an emphasis was placed on a strong relationship between indoor and outdoor space, which could take a number of forms. Modern Northwest Regional Style homes are also known for their sensitive siting.

The inspiration for the style is often attributed to A.E. Doyle's 1916 Wentz Cottage at Neahkahnie (see Figure 19). However, Pietro Belluschi and John Yeon did not perfect the style until the late 1930s.⁸² The first and likely most influential house was the Aubrey Watzek House (1937) by John Yeon, which is now a National Historic Landmark (see Figure 22). It was followed soon afterwards by the Jennings Sutor House (1938) by Pietro Belluschi (see Figures 35, 36). Belluschi expanded the style to include a wide range of building types, from schools to commercial buildings, and significantly, his churches, notably the Central Lutheran Church (1950) in Portland and First Presbyterian Church (1951) in Cottage Grove, which are widely admired.⁸³

The Wentz Cottage and studio on Oregon's scenic coast at Neahkahnie, as well as Oregon's rural agricultural architecture, are often mentioned as inspirations for Belluschi's adaptation of these vernacular forms (see Figure 19). The Wentz Cottage in particular, designed by Belluschi's first employer in Oregon, A.E. Doyle, is

⁷⁷ Elizabeth Mock, Editor, *Built in USA 1932-1944*. New York, NY: Museum of Modern Art, 1944:126.

⁷⁸ Lewis Mumford, "The Sky Line: Status Quo," (1947) in Vincent B. Canizaro, Editor, *Architectural Regionalism, Collected Writings on Place, Identity, Modernity, and Tradition*. New York, NY: Princeton University Press, 2007: 291.

⁷⁹ Marian Kolisch, "Oral history interview with John Yeon, 1982 December 14-1983 January 20." Archives of American Art, Smithsonian Institution.

⁸⁰ Mock, *Built in USA 1932-1944*, 22.

⁸¹ David Gebhard, Eric Sandweiss and Robert Winter, *The Guide to Architecture in San Francisco and Northern California*. Salt Lake City, UT: Gibbs-Smith Publisher, 1985 (1973):20-23.

⁸² Clark, *Oregon Style Architecture*, 215.

⁸³ Ibid.

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often cited as an important prototype in the formation of the Northwest Regional Style. His biographer Meredith Clausen notes, "Modest as it was, the Wentz Cottage had a profound impact on Yeon and Belluschi and the regional tradition that emerged in the Pacific Northwest. It represented the potential of a domestic architecture that responded to nature simply, directly, and unpretentiously. More than any other kind of building, it seemed to fit."⁸⁴ Belluschi would later say of the Wentz Cottage "...It has function, appropriateness, harmony, materials, setting, orientation; it is modern, emotional, beautiful."⁸⁵ Speaking of Oregon's barns, Belluschi was quoted in *Time* magazine as saying, "Barns lack pompousness. To say my houses look like barns is flattering."⁸⁶

Belluschi developed a design approach and an architectural vocabulary in these years that he first experimented with in his own home in Council Crest (1936-37),⁸⁷ and perfected in the design of the Jennings Sutor House (1937-38). Hallmarks of Belluschi-designed houses in the Northwest Regional Style, as recounted in *Restore Oregon's Oregon Made*, include:

- Sloped roofs with large overhangs or trellises
- Ample use of wood inside and outside
- Woven wood ceilings
- Uninterrupted glass walls
- Operable louvered vents on exterior walls
- Cork, wood or tile floors
- Fireplaces of stone or brick
- Connections to site and landscaping
- Functional intimate courtyards
- Simple open plan and layout
- Ease of circulation.⁸⁸

The shared qualities of the two styles – the International Style and the Northwest Regional Style - for residential design are an open floor plan, a concern for the site, and lack of historic or traditional decoration. The most salient quality of an International Style residence is probably the flat roof, but also commonly includes expansive windows, either window walls or ribbon windows. Belluschi was designing three houses at the same time in the mid-to-late 1940s that shared these features as well as the qualities representing the Northwest Regional Style that demonstrate a blend of the two styles. These are the Robert Wilson and Charles Wilson houses in the Warm Springs vicinity in eastern Oregon and the Burkes-Belluschi House in Portland. They exhibit a flat roof, deep or dramatic eave overhangs, expansive window walls, the vented louvered panels under the windows that both Belluschi and Yeon used, vertical wood siding, and native stone for walls and fireplaces and chimneys.

Promoting Regionalism

Regionalism and the influence of vernacular architecture in the west influenced academia, as well as the professional practice of architecture, with the appointment of California's William W. Wurster as dean of the School of Architecture and Planning at MIT (1944-1950) followed by Pietro Belluschi's appointment to the same position (1950-1965). Internationally, the exhibit "Three Centuries of American Architecture," whose

⁸⁴ Claussen, *Pietro Belluschi, Modern American Architect*, 49.

⁸⁵ Jo Stubblebine, Editor, *The Northwest Architecture of Pietro Belluschi*. New York, NY: F.W. Dodge Corporation, 1953:5.

⁸⁶ "Art: Belluschi's Beautiful Barns," *Time*, March 29, 1943.

⁸⁷ Belluschi's first personal home in this period, a 1936-37 residence in the Council Crest neighborhood in Portland, has been altered numerous times. The second home that he remodeled in this period (1944-1948) in Washington County is intact and is listed in the National Register of Historic Places. The third house he remodeled (1948) in the Dunthorpe neighborhood in Portland, has been demolished. His 1920 office building, which he remodeled in 1943 and 1947, has also been demolished.

⁸⁸ *Restore Oregon, Oregon Made: A Tour of Regional Mid-Century Modern Architecture*, Second Edition. Portland, OR: Restore Oregon, 2023:37.

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stated purpose was celebrating regional differences and fostering an understanding of their roots throughout the country, opened in Paris in 1938 and traveled throughout the United States, appearing in Portland in February 1941.⁸⁹ In the popular press, regionalism was promoted in the national shelter magazine *House & Garden* and in *Sunset*, a west coast magazine whose Western Living series began in 1941. A June 1941 issue of *Sunset* covered a 1941 exhibit at the Portland Art Museum entitled, "History of Oregon Architecture," which featured photographs of barns as well as the Jennings Sutor house. While the article quoted some of the materials that were presented in the exhibition (see below), the captions that *Sunset* wrote presented a concise version of the exhibit and article's point, which is noted in part as, "The same uncompromising honesty which distinguished early farm buildings is found in this house for J.F. Sutor, near Portland, designed by architect Pietro Belluschi."⁹⁰

*The most authentic regional architecture of Oregon is to be found in the many superb barns in nearly every section of the state. These are truly functional in form, their shape being determined by the particular purpose they serve. They harmonize in color and shape with the site. Modern architects have learned much from their study of such folk-architecture as this. Today architects all over America are 'learning much' from another part of Northwestern buildings – the skillful and satisfying ways in which native woods are used in modern homes. The abundance, beauty and variety of pine, fir, cedar, and other woods has challenged the imagination of Northern home builders. Shown on this page is one example, though far from the only one, of this important regional contribution . . . These modern homes, built to fit time, place, and family, are good examples of buildings which consider first what is being done in and around the building, rather than what someone else built, elsewhere, under very different conditions, a long time ago.*⁹¹

The first house designed in the Northwest Regional Style that appeared on the national stage is widely considered the 1937 Aubrey Watzek House, designed by Belluschi's colleague John Yeon. Yeon joined the Belluschi firm on June 1, 1937.⁹² The house was exhibited in the New York MOMA exhibit, *Built in USA 1932-1944*, alongside buildings by such architects as Frank Lloyd Wright, Mies van der Rohe, Walter Gropius and Marcel Breuer, Richard Neutra and Eliel and Eero Saarinen.⁹³ The house also appeared in the 1938 exhibit at the Museum of Modern Art, *Art in Our Time*, placed alongside Frank Lloyd Wright's Falling Water. The house was described in the *Built in USA 1932-1944* exhibit catalogue as follows: ". . . intimately related to its magnificent natural setting, with a harmonious arrangement of low-pitched roofs that echo the distant view of Mount Hood."⁹⁴ The description also noted, however, that, "The interior has a conventional formality unrelated to the exterior," which is a distinction it had from future Northwest Regional Style homes. Nonetheless, the National Register nomination for the house also states that the house was one of the influential landmarks in development of a regional domestic style. . .⁹⁵ It also displays an axial regularity, which contrasts with the open floor plan that came to typify modern residential design at this time.⁹⁶ Listed in the National Register in 1974, the author noted, "It has remained the most pivotal and famous example of modern domestic

⁸⁹ Claussen, *Pietro Belluschi, Modern American Architect*, 112. A series of lectures presented MOMA's head of the Department of Architecture, John McAndrew, and others on the topic of regionalism were staged in Portland at the same time that the exhibit was held in Portland.

⁹⁰ "More Sources in Western Living," *Sunset*, June 1941:19.

⁹¹ Ibid.

⁹² Kristen Minor, *National Register of Historic Places Registration Form, Visitors Information Center*, February 20, 2010, Section 8, p. 12. Because Yeon was not a licensed architect, the Belluschi office prepared the construction documents. Yeon was responsible for the concept, siting, landscaping design, and interior design. He left the Belluschi office, which was still called A.E. Doyle and Associate at that time, to supervise the construction. Kolisch, "Oral history interview with John Yeon."

⁹³ Pietro Belluschi's contribution to the exhibit was the McLoughlin Heights Shopping Center of 1942, p. 106.

⁹⁴ Mock, *Built in USA 1932-1944*:41.

⁹⁵ Paul B. Hartwig and D. W. Powers, III, *National Register of Historic Places Inventory – Nomination Form, Watzek, Aubrey R., House*, July 16, 1974, Section 8.

⁹⁶ For a floor plan, see Mock, *Built in USA*, 40.

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architecture in the Pacific Northwest.”⁹⁷ Nonetheless, it would remain for Belluschi’s 1937-38 Jennings Sutor house to crystalize the tenets of the Northwest Regional Style as practiced in the Portland area.⁹⁸

A little over ten years later, *Architectural Record*, a national publication, featured Pacific Northwest architecture and the architecture of Pietro Belluschi, in advance of the national AIA conference that was to be held in Seattle in June 1953. The issue had three components: an article entitled “The Northwest Architecture of Pietro Belluschi;” a transcript from a symposium that responded to the question, “Have We An Indigenous Northwest Architecture?”; and a special building types feature, “Houses in the Northwest.”⁹⁹ Featured houses by Belluschi include the Sutor House in Portland (see Figures 23, 24), the Wilson Houses in Warm Springs (see Figures 25, 26), and the Menefee House in Yamhill. In the article on Belluschi, he is quoted from a talk he gave at the Portland Art Museum in 1941:

This concept of modern, therefore, will not lead us to expect it to be just another style. It cannot be labeled international style, although certain characteristics are universal; not modernistic. It should not even be called modern, because it goes back to fundamentals. It goes back to nature, if the owner’s life is one of response to it. Therefore, we may deduce that a region with similar natural and human attributes may have an architecture harmonious to them. The people are neighbors, their interests are alike, they respond the same way to life, they have the same materials at hand, they have similar landscapes, the same climate. So ‘regionalism’ really has a meaning, which internationalism does not quite have.”¹⁰⁰

In addressing the regional context, it was not Belluschi’s intent that characteristics of the local environment be emulated in new regionally responsive designs. Belluschi’s biographer, Meridith Claussen, described Belluschi’s regionalist stance as a concern for humanistic scale, simple reticent forms, and careful craftsmanship, especially in the handling of materials and detailing. In 1955 Belluschi wrote an essay on regionalism that was published in *Architectural Record*.¹⁰¹ He wrote the piece after serving on the Foreign Building Operations committee of the federal government, which was charged with building embassies abroad. The memo became a guide for planning future projects: “To the sensitive and imaginative designer it will be an invitation to give serious study to local conditions of climate and site, to understand and sympathize with local customs and people, and to grasp the historical meaning of the particular environment in which the new buildings must be set . . . It is hoped that the selected architects [of the embassies] will think of style not in its narrower meaning but as a quality to be imparted to the building, a quality reflecting deep understanding of conditions and people.”¹⁰² He continued: “. . . regionalism at its best cannot be measured or imposed, is not a school of thought but simply a recognition within its own sphere of what architecture is to human beings, a deep regard for their emotional demands, and this need not be forfeited even in the most practical demands of a project.”¹⁰³

⁹⁷ Hartwig and Powers, *Nomination Form*, Watzek, Aubrey R., *House*, Section 7. The house was listed as a National Historic Landmark on July 25, 2011, and houses the University of Oregon’s John Yeon Center for Architecture and Landscape today.

⁹⁸ Diana J. Painter, PhD, “Vernacular Influences in the Residential Work of Pietro Belluschi: The Aloha Farmhouse.” Paper presented at the Vernacular Architecture Forum, May 2014.

⁹⁹ “Architecture of the Northwest,” *Architectural Record*, April 1953.

¹⁰⁰ “The Northwest Architecture of Pietro Belluschi,” *Architectural Record*, April 1953:134. This article was published in advance of the book by Jo Stubblebine of the same name.

¹⁰¹ Pietro Belluschi, “The Meaning of Regionalism in Architecture,” December 1955:131-139, in Vincent B. Canizaro’s, *Architectural Regionalism, Collected Writings on Place, Identity, Modernity, and Tradition*. New York, NY: Princeton University press, 2007: 320-325.

¹⁰² Belluschi, “The Meaning of Regionalism” in *Architectural Regionalism*, 320.

¹⁰³ Belluschi, “The Meaning of Regionalism,” 324.

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BLENDING THE INTERNATIONAL STYLE AND THE NORTHWEST REGIONAL STYLE

The three houses by Belluschi that reflect a merging of the International Style and the Northwest Regional Style are the Robert Wilson and Charles H. Wilson houses in the Warm Springs area of north central Oregon (see Figures 25, 26) and the Burkes-Belluschi House, the subject of this nomination. They are the primary resources that form the design context for this nomination.

The Robert and Charles H. Wilson Houses

The Robert and Charles H. Wilson houses are located in the Warm Springs area of north central Oregon, east of Salem and adjacent to the Warm Springs reservation. The houses were designed by Pietro Belluschi and built in 1947-1948 as vacation homes for two brothers who operated the Warm Springs Lumber Mill following their return from military duty in World War II.¹⁰⁴ The property was purchased in 1990 by the Confederated Tribes of the Warm Springs Indian Reservation. When the houses were recorded by Elisabeth Walton Potter of the Oregon State Historic Preservation Office in 1997, both had been vacant and were suffering from damage, particularly the Charles Wilson house, whose roof was leaking.¹⁰⁵ They were placed on Restore Oregon's (previously the Historic Preservation League of Oregon) "most endangered" list in 2018.

The flat-roofed Wilson houses "represented a departure from the forested and pitched-roof influence of the Willamette Valley and coast regions."¹⁰⁶ As explained by Elisabeth Walton Potter, the houses express their kinship with the International Style through their use of flat roofs, deep eave overhangs, and continuous bands of ribbon windows. The ways in which the houses represent Belluschi's development of the Northwest Regional Style are in their careful response to the houses' setting and incorporation of local materials, colors, and textures. "It is in the use of grey-blue, color-stained vernacular board and batten exteriors, combined with native stone, including orange-tan Prineville tuff, in the case of the Charles Wilson house, and in the splendid accommodation of the simple, low buildings to their site that the houses reflect the qualities of northern Pacific Coast regionalism with which the architect is so strongly identified as an early exponent."¹⁰⁷

Although intended to be vacation and summer homes, the houses display a sophistication in design, construction and materials shared by the Burkes-Belluschi House. They include well-crafted exterior wood siding, incorporated heating coils in the concrete floors, which were covered with cork tiles, and the louvered panels at the bottom or above fixed plate glass windows for cross ventilation. Potter extols the sophistication of the site planning and layout. "Each building claims a separate, distinct setting, and within each, transparent space is arranged to take optimum advantage of focal points in the canyon landscape."¹⁰⁸ Potter concludes that the buildings are eligible for listing in the National Register of Historic Places under Criterion C, as "good, intact representative examples of Contemporary West Coast architecture from the hand of a master."¹⁰⁹

The Burkes-Belluschi House

The Burkes-Belluschi House is one of Belluschi's most admired residences. It has been called both a "local twist" on the International Style and "probably Belluschi's finest and a pioneering work of northwest regionalism."¹¹⁰ Authors William Hawkins III and William F. Willingham have said of the house, "Although the number of International style houses in Portland before 1950s are limited, those constructed were notable."¹¹¹ They credit Pietro Belluschi and the Burkes-Belluschi House with taking the International Style as seen in

¹⁰⁴ Elisabeth Walton Potter, "Houses for Robert and Charles Wilson – Warm Springs Vicinity." Paper presented at the Society of Architectural Historians, Marion Dean Ross/Pacific Northwest Chapter, October 12-14, 2001.

¹⁰⁵ Ibid.

¹⁰⁶ Stubblebine, *The Northwest Architecture of Pietro Belluschi*, 85.

¹⁰⁷ Potter, "Robert and Charles Wilson Houses," 2.

¹⁰⁸ Potter, op. cit. 3.

¹⁰⁹ Ibid. At the time Potter was employed by the Oregon SHPO as the National Register Coordinator.

¹¹⁰ Bart King, *An Architectural Guidebook to Portland*. Layton, UT: Gibbs Smith, Publisher, 2001:202.

¹¹¹ Hawkins and Willingham, *Classic Houses of Portland*, 517.

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Portland residences 'to the next level' after the design and construction of the two International Style DeGraaf houses in Portland by Los Angeles modernist architect Richard Neutra. The qualities it shares with the International Style, according to Hawkins and Willingham, is 'the hovering flat roof, the bands of glass windows, the walls of windows between structural components, and the interwoven interior spaces of an open floor plan that were an integral part of the style.'¹¹²

The work of Pietro Belluschi is profiled extensively in the seminal two-volume *Space, Style and Structure, Buildings in Northwest America*, as is the concept of regionalism in the post-World War II era. Numerous buildings by Belluschi are featured, including the Burkes-Belluschi House. Commenting on this house, University of Oregon architecture professor and pioneering preservationist George McMath writes:

The Burkes residence, finished in 1949, is Belluschi's only flat roof house design in the western part of Oregon, and the only one that might be considered to have some influence from the International Style. The plan, with closed masses defining the open living and dining area, takes full advantage of a unique wooded site located at the end of a street in Portland's west hills. The views constantly change, from the sweeping panorama of Mt. Hood, to the local natural landscape, to the designed space of the main yard defined by stone walls and trellis. Every room has access to it [sic] own outdoor space. At the entry Belluschi cleverly uses water with an indoor and outdoor fishpond divided only by glass.¹¹³ Belluschi must have been pleased with his design for the Burke [sic] house as he bought it for his own use when he retired to Portland in 1973.¹¹⁴

The Burkes-Belluschi House was also widely published in the professional press. It was even published before its design was completed, as the Burkes considered building a portion of the house before the whole house was built, in order to live there while the entire house was being constructed.¹¹⁵ They would then use the small house for a studio. They decided against this, however, as wartime material costs drove up the price. Sketches were included in the article to illustrate some of the concepts that the Burkes and Belluschi were considering. The illustration of the entrance looks very much like it does today.

Summary

These three residences are unique. They follow on Pietro Belluschi's twelve to fifteen years of developing the Pacific Northwest Regional style, which had a significant effect on his residential design, as well as that of other Pacific Northwest architects practicing at the time. Toward the end of his tenure as an independent practicing architect, before departing for his position at MIT, he added elements of the International Style to these three residences, making them singular in his oeuvre. All three respond more directly to their respective settings and microclimates than some of his other residences as well. However, the Burkes-Belluschi House is the only one in Western Oregon, where rainy and dark days become a design determinate.

The Burkes-Belluschi residence is eligible at the local level for listing in the National Register of Historic Places under Criterion C as the work of a master and for possessing high artistic values. Pietro Belluschi, who served as the dean of the School of Architecture and Planning at MIT from 1950 to 1965, is the only architect in Oregon to be awarded the AIA Gold Award (1972) and the National Medal of Arts for lifetime achievement (1991). The house, which was Pietro Belluschi's last personal residence, is now the residence of his son, architect Anthony Belluschi and his wife Marti. It was and continues to be widely published nationally and regionally even before it was built, when conceptual sketches were published in the January 1945 issue of *Arts + Architecture*. It was and is widely admired as one of Belluschi's finest residences. The house retains excellent integrity, with one addition in recent years designed by Anthony Belluschi on the rear (south) façade,

¹¹² Ibid.

¹¹³ This feature is no longer extant.

¹¹⁴ Thomas Vaughan, Editor and Virginia Guest Ferriday, Associate Editor, *Space, Style and Structure, Buildings in Northwest America*. Portland, OR: Oregon Historical Society, 1974:489.

¹¹⁵ "Study for a Small House," *Arts & Architecture*, November 1945.

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which complements the design of the house. Designed and constructed in 1944-1948, the house retains integrity of location, design, setting, materials, craftsmanship, feeling and association. It is significant at the local level.

Burkes-Belluschi House

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9. Major Bibliographical References

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☒ University Syracuse University
☒ Other Oregon Historical Society
Name of repository: _____

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10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>45.528177°</u> Latitude	<u>-122.709316°</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the property is the full extent of the parcel on which it is located, which is APN 1N1E32AC04300.¹¹⁶

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the property is the full extent of the parcel on which it is located, which is APN 1N1E32AC04300. There is no evidence that the parcel was configured differently before the house was designed in 1944-1946.

11. Form Prepared By

name/title	<u>Diana J. Painter, PhD, Principal Architectural Historian</u>	date	<u>December 27, 2024</u>
organization	<u>Painter Preservation</u>	telephone	<u>707-763-6500</u>
street & number	<u>3518 N C Street</u>	email	<u>dianajpainter@gmail.com</u>
city or town	<u>Spokane</u>	state	<u>WA</u> zip code <u>99205</u>

Additional Documentation

Submit the following items with the completed form:

- **Regional Location Map**
- **Local Location Map**
- **Tax Lot Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

¹¹⁶ The configuration of the parcel on which the Burkes-Belluschi House was built was checked in July 2024.

Burkes-Belluschi House

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Burkes-Belluschi House (Belluschi House)

City or Vicinity: Portland

County: Multnomah **State:** Oregon

Photographer and Date Photographed: Diana Painter (November 1, 2023)*; Adam Simmon (2015)**; Sally Painter (2011)**

* Photographs taken by Diana Painter unless otherwise noted.

** Photographs taken in 2011 and 2015 remain valid. The appearance of the Burkes-Belluschi House and site has not changed since 2009, when the south addition was added, other than minor changes in furniture and plantings.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photograph 1 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0001
West wing, north façade, front entry, looking south.
Photo by Sally Painter.
- Photograph 2 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0002
West wing, south façade, landscape feature, looking northwest.
- Photograph 3 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0003
West wing, west façade (on left), courtyard sculptures, looking south.
- Photograph 4 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0004
View from Teahouse to south wing, gallery entry, looking east.
- Photograph 5 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0005
South wing, east wall, new addition, looking south.
- Photograph 6 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0006
East wing, east façade, walkway, looking south.
- Photograph 7 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0007
East wing, east façade, looking west.
Photo by Adam Simmon.
- Photograph 8 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0008
East wing, east and north facades, dining terrace, looking southwest.
Photo by Sally Painter.
- Photograph 9 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0009
East wing interior, view of entry, looking northwest.
- Photograph 10 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0010
West wing interior, office, looking west.

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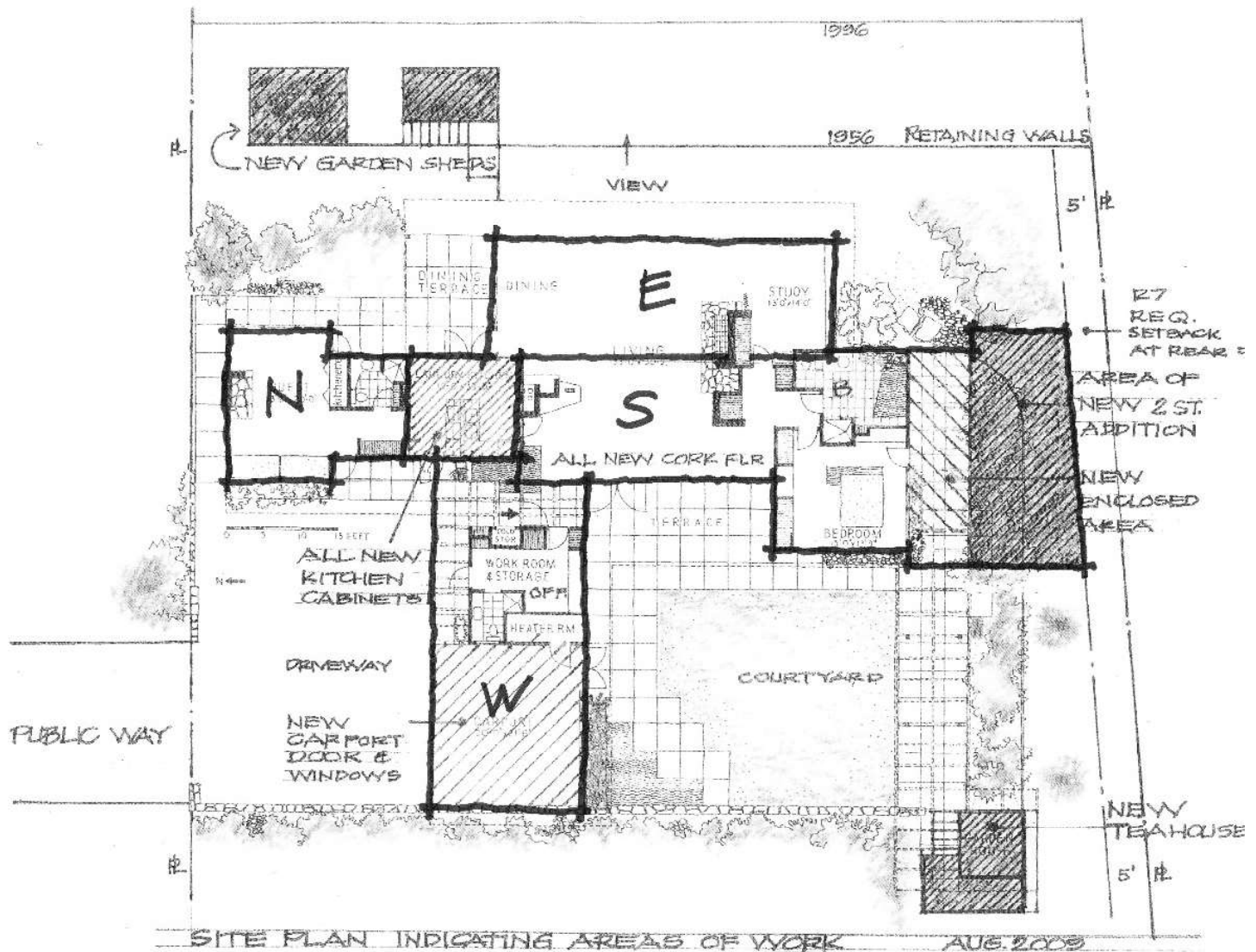
- Photograph 11 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0011
East wing interior, living room, library in distance, looking south.
Photo by Sally Painter.
- Photograph 12 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0012
East wing interior, library/study, looking north.
Photo by Sally Painter.
- Photograph 13 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0013
East wing interior, dining area, looking north.
- Photograph 14 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0014
East wing interior, kitchen, looking northwest.
- Photograph 15 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0015
North wing interior, guest room, looking northeast.
Photo by Sally Painter.
- Photograph 16 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0016
North wing interior, master bedroom, looking southwest.
- Photograph 17 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0017
South wing interior, gallery, looking west.
Photo by Sally Painter.
- Photograph 18 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0018
Teahouse, looking west from house at north entry façade.
- Photograph 19 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0019
Lower terrace east of house, showing retaining wall, looking south.
- Photograph 20 of 20:** OR_MultnomahCounty_Burkes-BelluschiHouse_0020
Lower terrace and garden sheds, looking north.

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Key map to wings - diagram

The photographs are organized and described by building wing, as was the architectural description. The west wing encompasses the main entry, the office, and the garage. The south wing encompasses the western portion of the living room, the master bedroom and bath, the gallery, and the south wing addition. The east wing consists of the eastern portion of the living room, the dining area, the kitchen, and library/study. And the north wing holds the guest room and guest bath.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all documents should be inserted with the top toward the top of the page.)

Note: All buildings depicted in the figures are designed by Pietro Belluschi and located in Portland, Oregon, unless otherwise noted.

- Figure 1:** Regional location map, 45.528177°, -122.709316°
- Figure 2:** Local location map showing subject parcel, 45.528177°, -122.709316°
- Figure 3:** Assessor parcel map showing relationship of building footprint to parcel boundary
- Figure 4:** Aerial view of site showing relationship of house to outbuildings
- Figure 5:** Neighborhood context
- Figure 6:** Site plan and floor plan, ca. 2008
- Figure 7:** Site plan and floor plan ca. 2009, showing projected areas of work
- Figure 8:** Advertisement for Westover Terrace
- Figure 9:** Portion of Westover Terrace showing the vacation of Rapidan Terrace for Burkes-Belluschi House
- Figure 10:** Dr. D.C. and Genevieve Burkes House by Roscoe Hemingway, ca. 1928
- Figure 11:** Portrait of Pietro Belluschi as a young man
- Figure 12:** Portrait of Pietro Belluschi in 1965
- Figure 13:** Pietro Belluschi receiving the Medal of Arts from President George H.W. Bush, 1991
- Figure 14:** Pietro Belluschi, Architect, office entry, remodeled in 1942
- Figure 15:** McLoughlin Heights Defense Housing, Vancouver, WA, 1942
- Figure 16:** The Equitable Building, 1944-1948
- Figure 17:** Zion Lutheran Church, 1948
- Figure 18:** Jan DeGraff House by Richard Neutra, 1940
- Figure 19:** Wentz Cottage in Neahkahnne by A.E. Doyle, 1916
- Figure 20:** Pietro Belluschi House at Council Crest, 1936-1937

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Figure 21: Study for a House by Pietro Belluschi, 1945

Figure 22: Aubrey Watzek House by John Yeon, 1937

Figure 23: Jennings Sutor House, 1938

Figure 24: Jennings Sutor House, Plan, 1938

Figure 25: Robert Wilson House, Warm Springs, 1947-1948

Figure 26: Charles Wilson House, Warm Springs, 1947

Figure 27: Burkes-Belluschi House carport prior to 2008; garage after 2009

Figure 28: Burkes-Belluschi House kitchen in *Sunset* magazine, 1955; kitchen in 2023, both looking northwest

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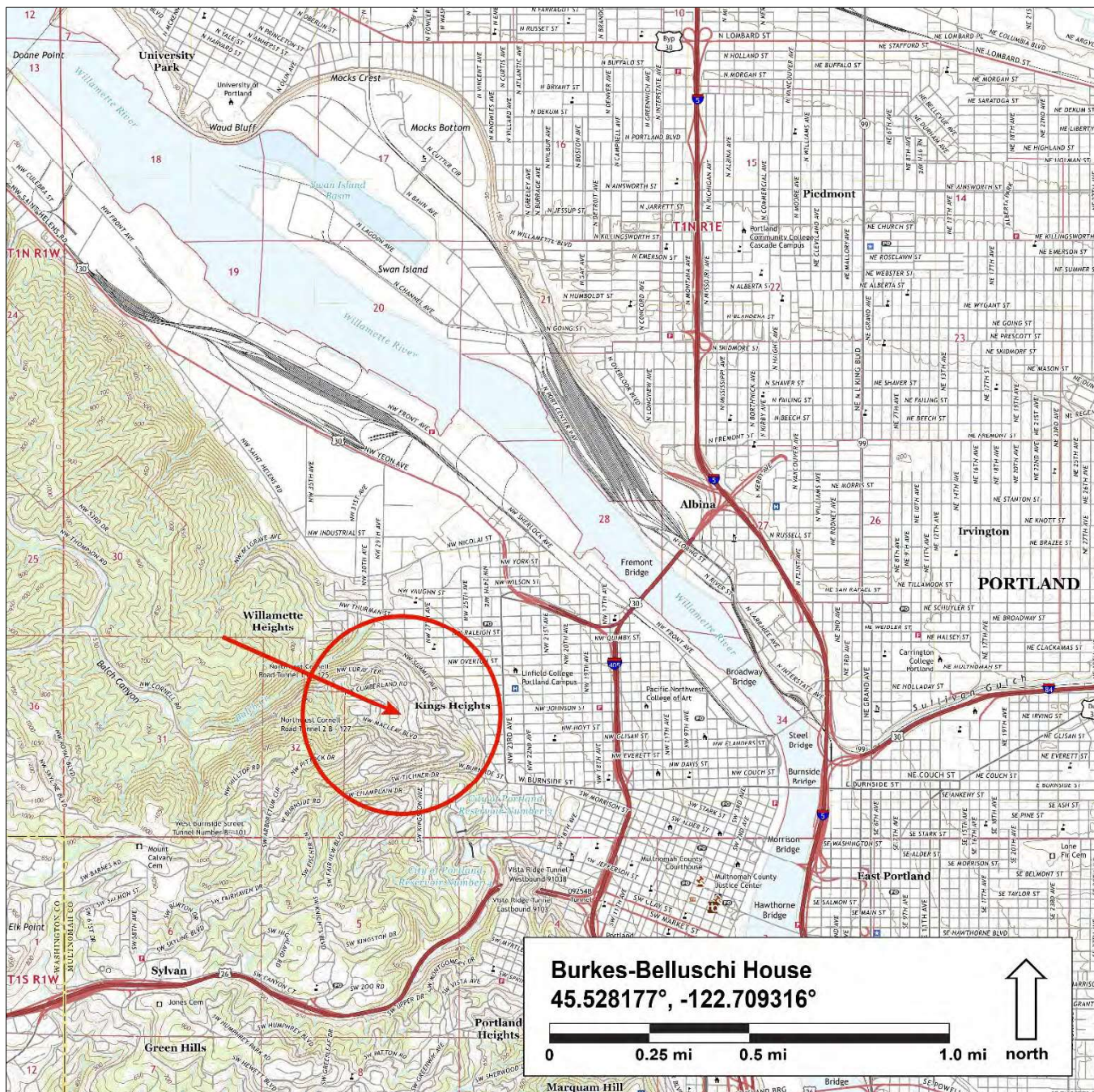
County and State

N/A

Name of multiple listing (if applicable)

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Figure 1: Regional location map, 45.528177°, -122.709316°



Source: Portland, OR 7.5-minute quadrangle, scale 1:24,000, 2020. Cropped and annotated.

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Figure 2: Local location map showing subject parcel, 45.528177°, -122.709316°



Source: Google Earth basemap, July 23, 2024. Annotated.

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N/A

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Figure 3: Assessor parcel map showing relationship of building footprint to parcel boundary (blue line)



Source: Multnomah County Assessor, no scale, accessed July 2024. Annotated.

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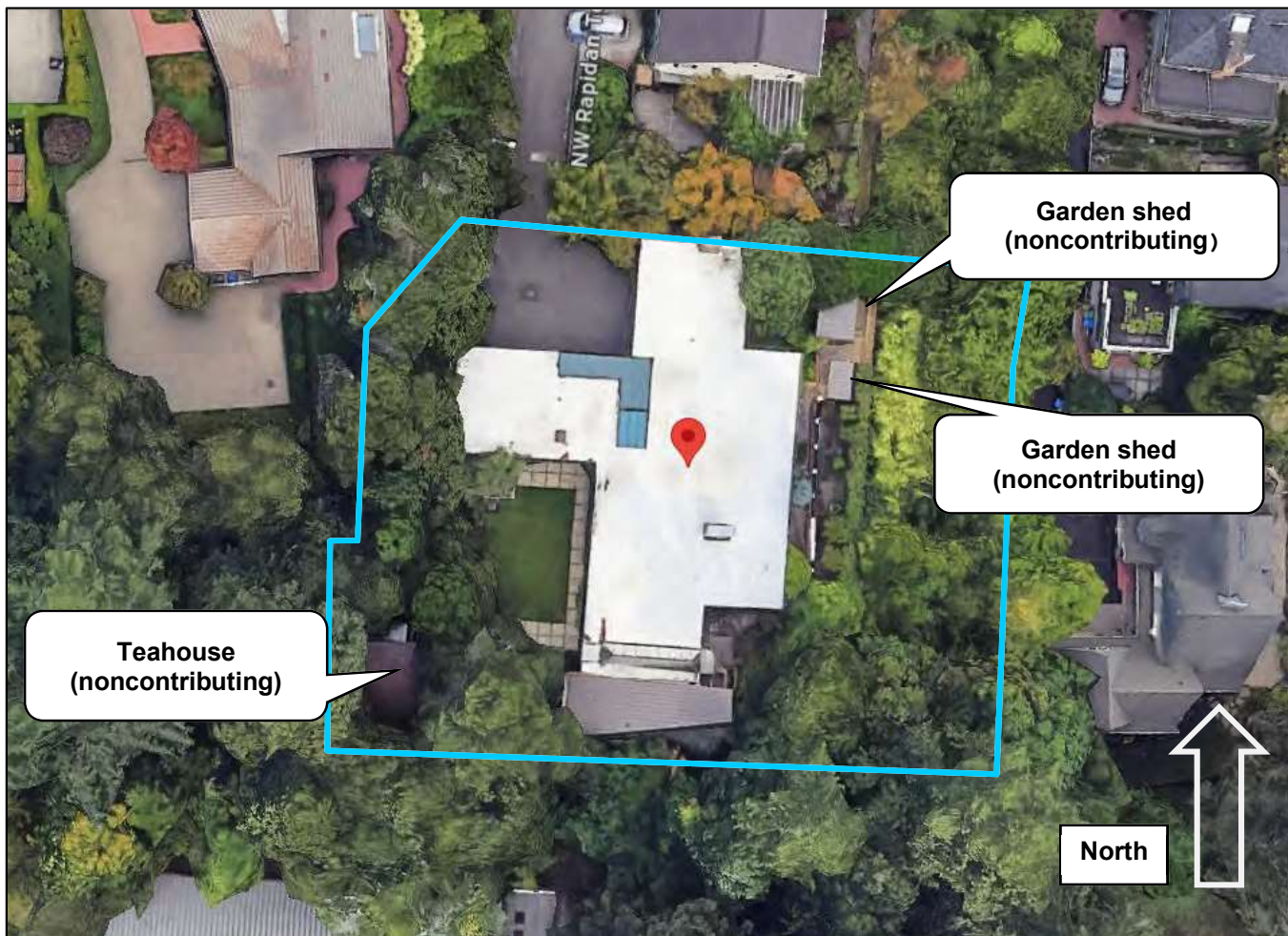
N/A

Name of multiple listing (if applicable)

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Figure 4: Aerial view of site showing relationship of house to outbuildings



Source: Google maps, no scale, accessed July 2024. Annotated.

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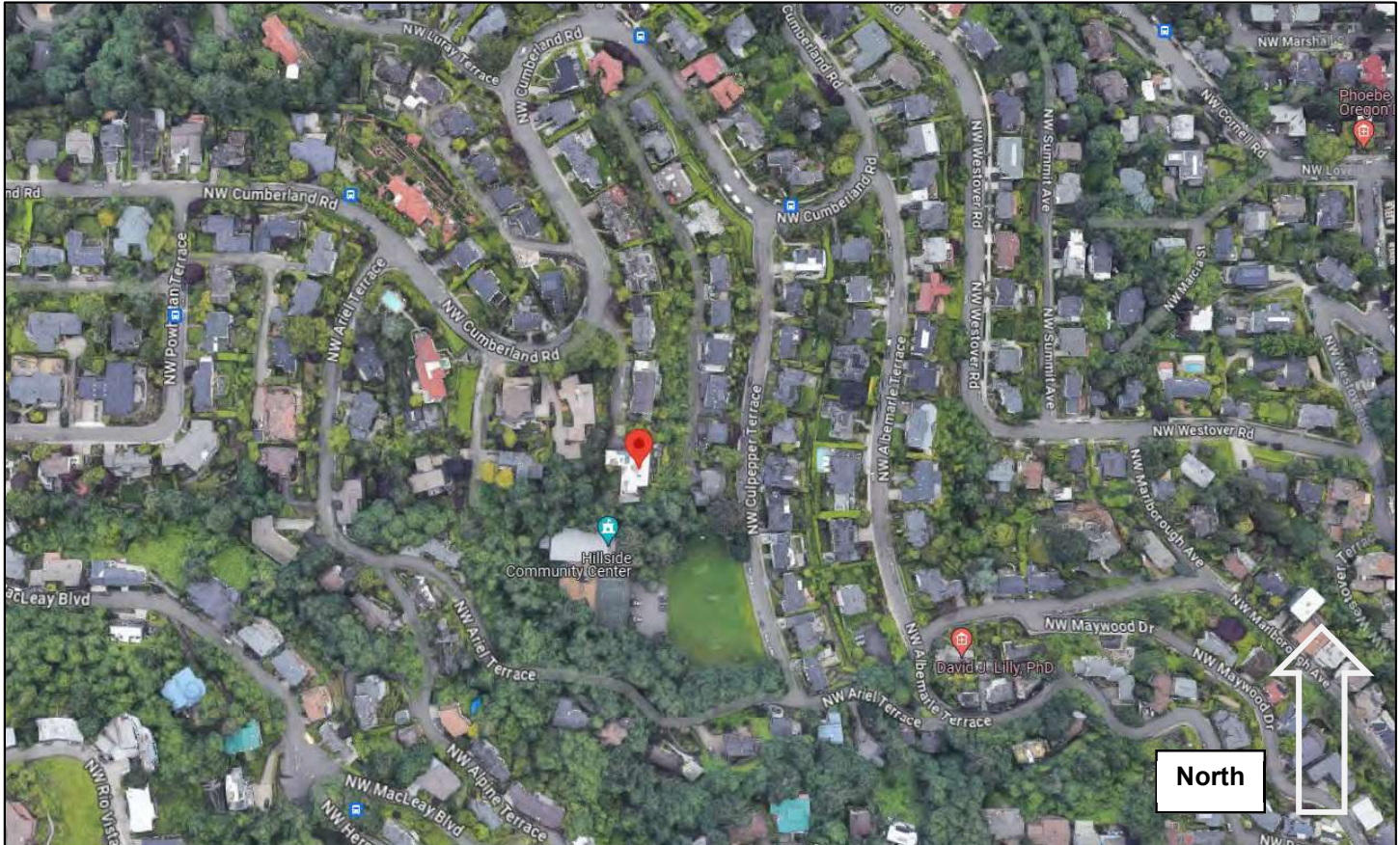
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Figure 5: Neighborhood context



Source: Google maps, no scale, accessed July 2024. Annotated.

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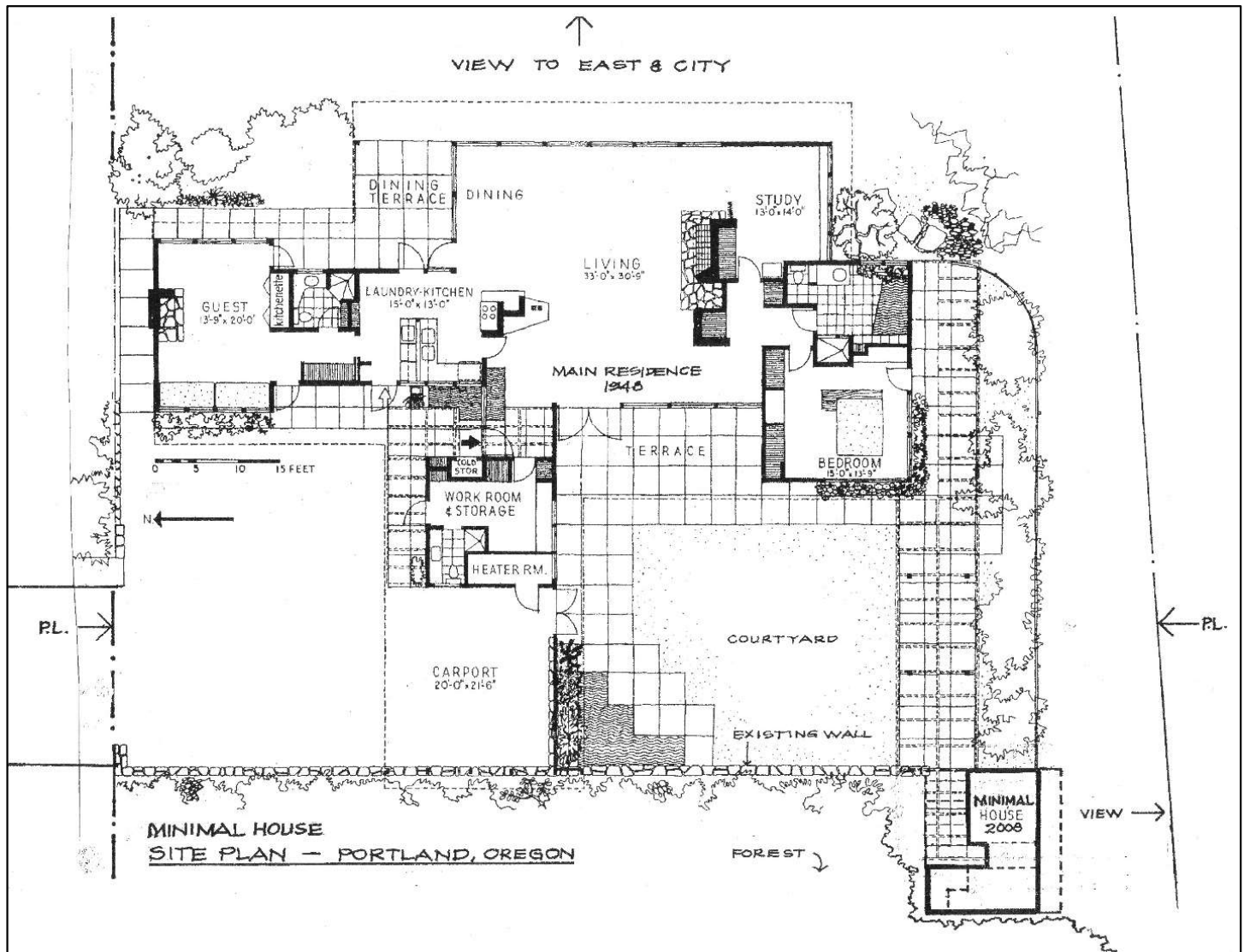
County and State

N/A

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Figure 6: Burkes-Belluschi House site plan and floor plan, ca. 2008



Source: Anthony Belluschi

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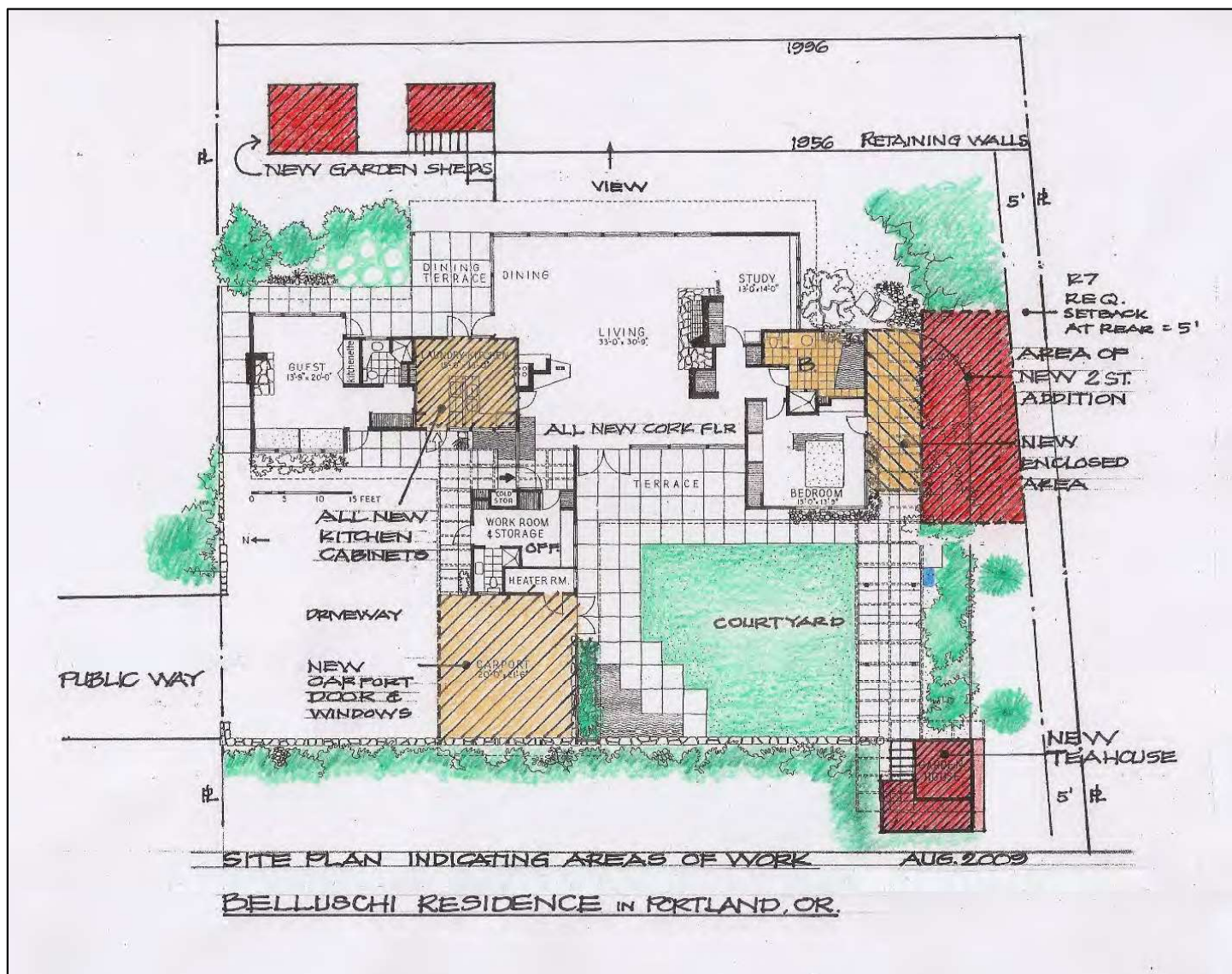
N/A

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Figure 7: Burkes-Belluschi House site plan and floor plan, ca. 2009, showing planned areas of work



Source: Anthony Belluschi

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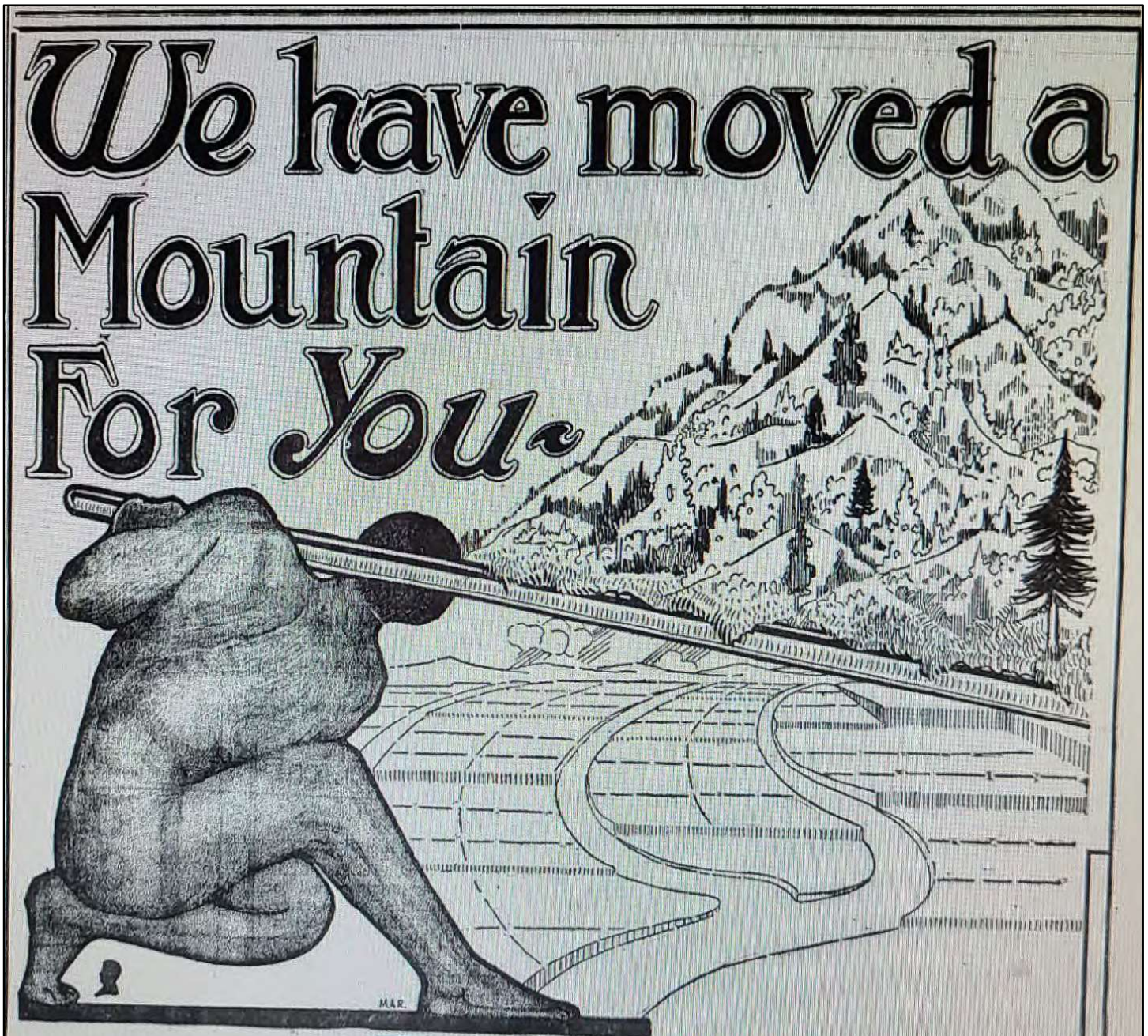
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Figure 8: "We have moved a Mountain For You," advertisement for Westover Terrace



Source: Newspaper advertisement

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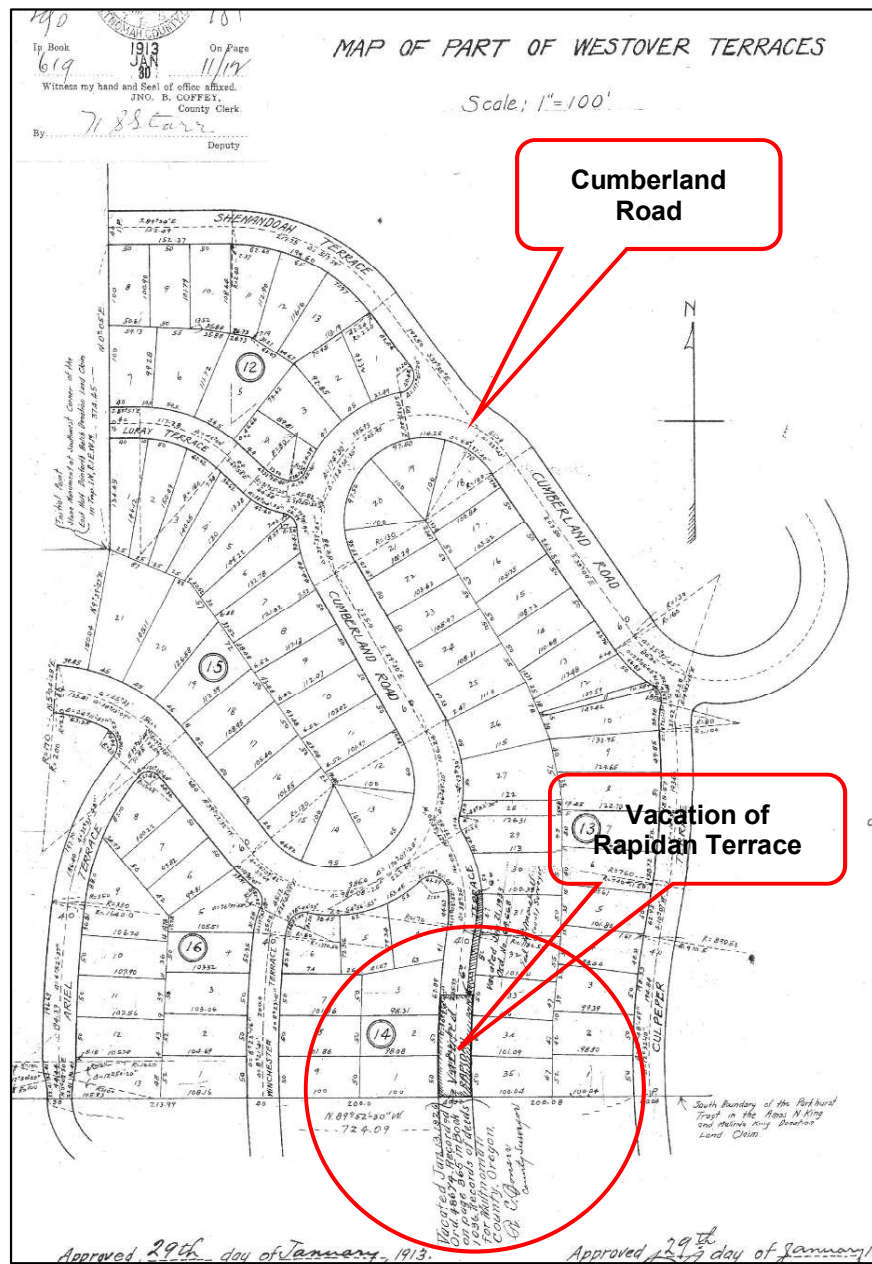
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Figure 9: Portion of Westover Terrace showing the vacation of Rapidan Terrace for what is today the Burkes-Belluschi House, 1926



Source: Multnomah County Assessor

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Figure 10: Dr. D.C. and Genevieve Burkes' House at 3161 NW Cumberland, designed by Roscoe Hemenway
ca. 1928



Dr. D. C. Burkes House.

Source: *Classic Houses of Portland, Oregon 1850-1950*

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Figure 11: Portrait of Pietro Belluschi as a young man, 1941



Source: Oregon Historical Society

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Figure 12: Portrait of Pietro Belluschi in 1965



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Figure 13: Pietro Belluschi receiving the Medal of Arts from President George H. W. Bush in 1991 with Barbara Bush looking on



President Bush presents a National Medal of the Arts to Portland architect Pietro Belluschi as Barbara Bush looks on.

Source: Vertical file, Oregon Historical Society

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Figure 14: Pietro Belluschi, Architect, office entry, remodeled in 1942



Source: Pietro Belluschi, *Modern American Architect*, photo by Leonard Delano

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Figure 15: McLoughlin Heights Defense Housing, Vancouver, WA, 1942



Source: Oregon Historical Society

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Figure 16: The Equitable Building, 1944-1948



Source: The Northwest Architecture of Pietro Belluschi, photo by Roger Sturtevant

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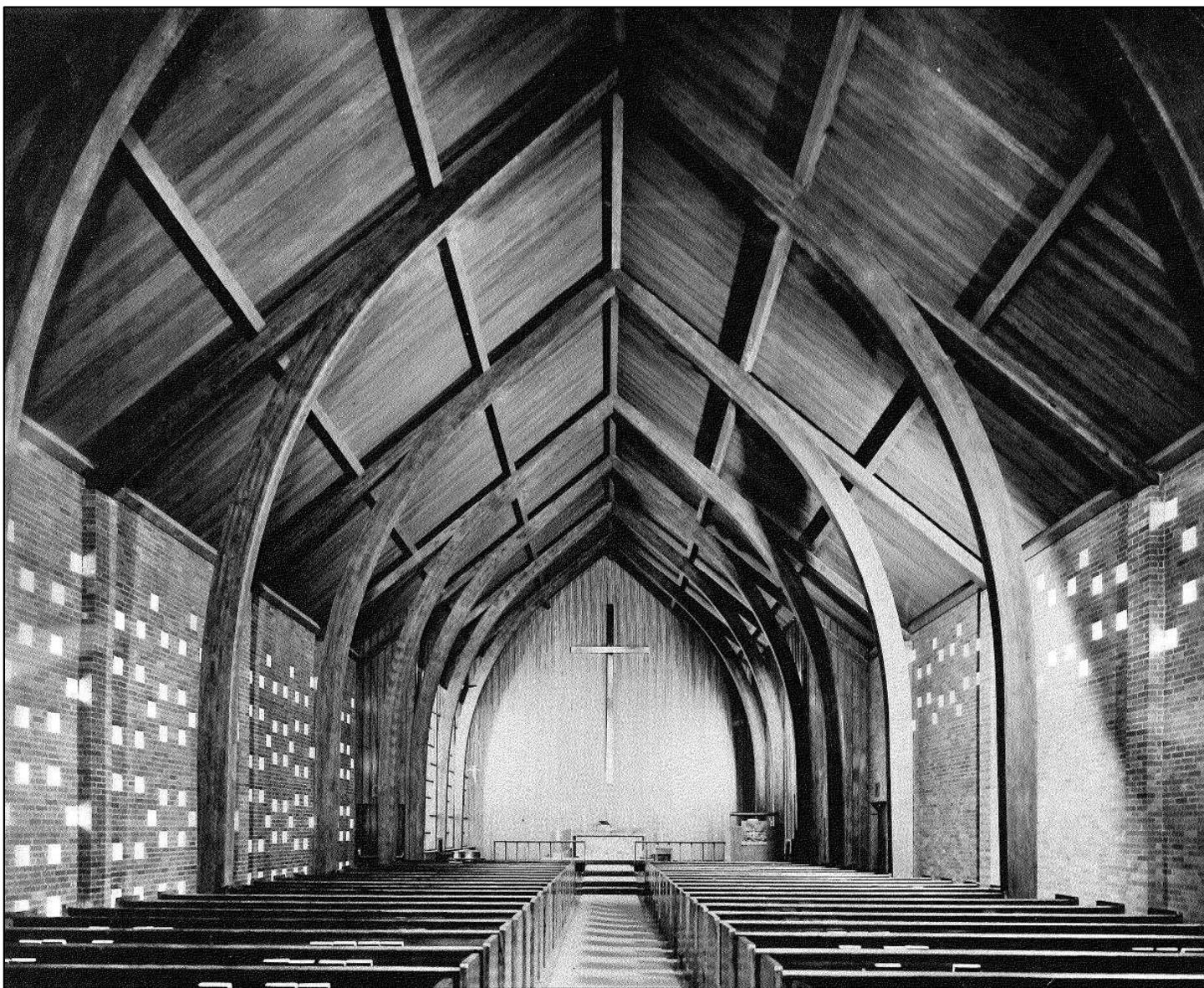
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Figure 17: Zion Lutheran Church, Portland, 1948-1950



Source: Oregon State Historic Preservation Office, photo by K.E. Richards

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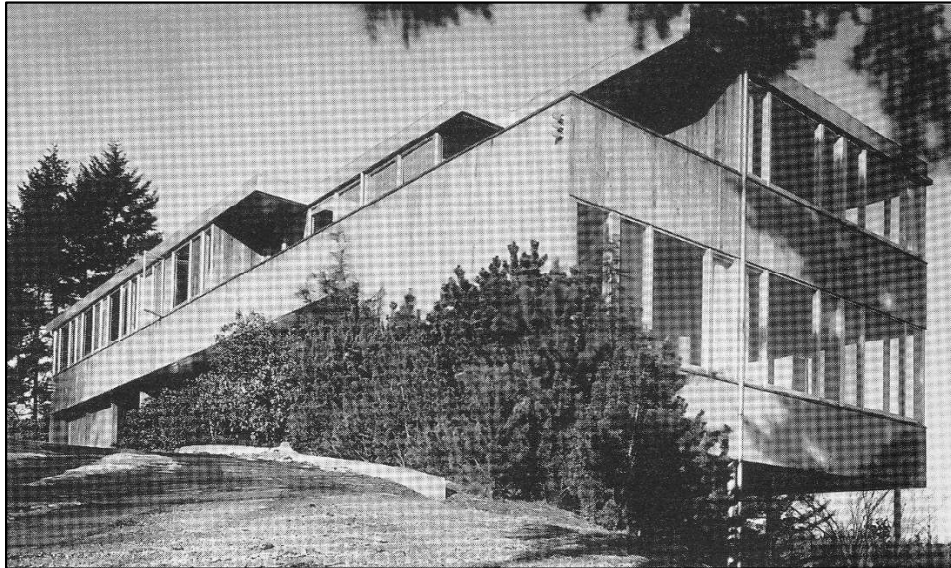
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Figure 18: Jan DeGraff House by Richard Neutra, 1940



Source: *Classic Houses of Portland 1850-1950*

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Figure 19: Wentz Cottage in Neahkahnie by A.E. Doyle, 1916



Source: *Pietro Belluschi, Modern American Architect*, photo by Meredith Claussen, ca. 1994

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Figure 20: Pietro Belluschi House at Council Crest, 1936-1937



Source: 1948 photo by UW Council on Progressive Architecture

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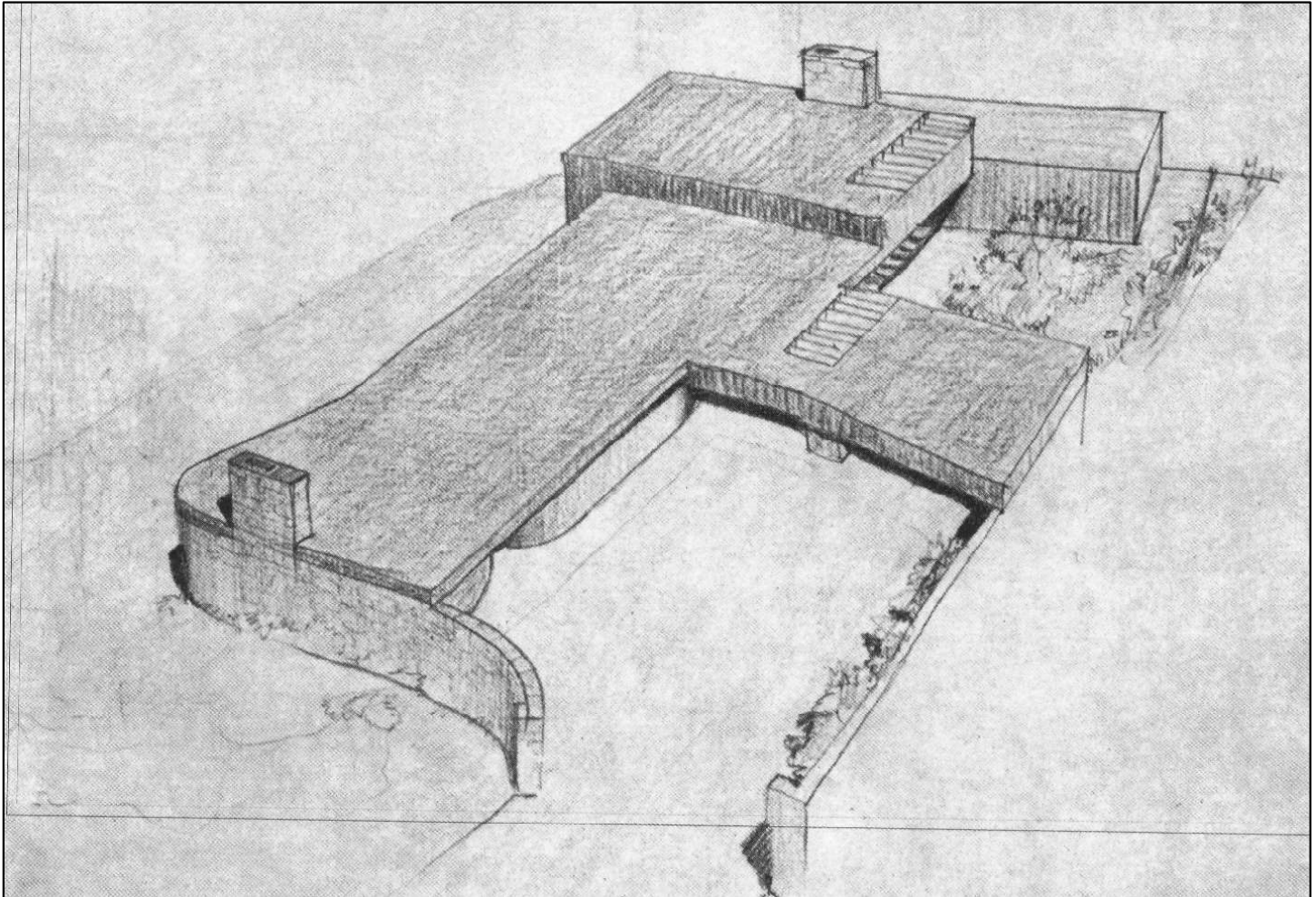
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Figure 21: Study for a House by Pietro Belluschi, 1945



Source: *Arts + Architecture*, January 1945

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Figure 22: Aubrey Watzek House by John Yeon, 1937



Source: 1948 photo by UW Council on Progressive Architecture

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Figure 23: Jennings Sutor House, 1938



2012 photograph by Jack Bookwalter

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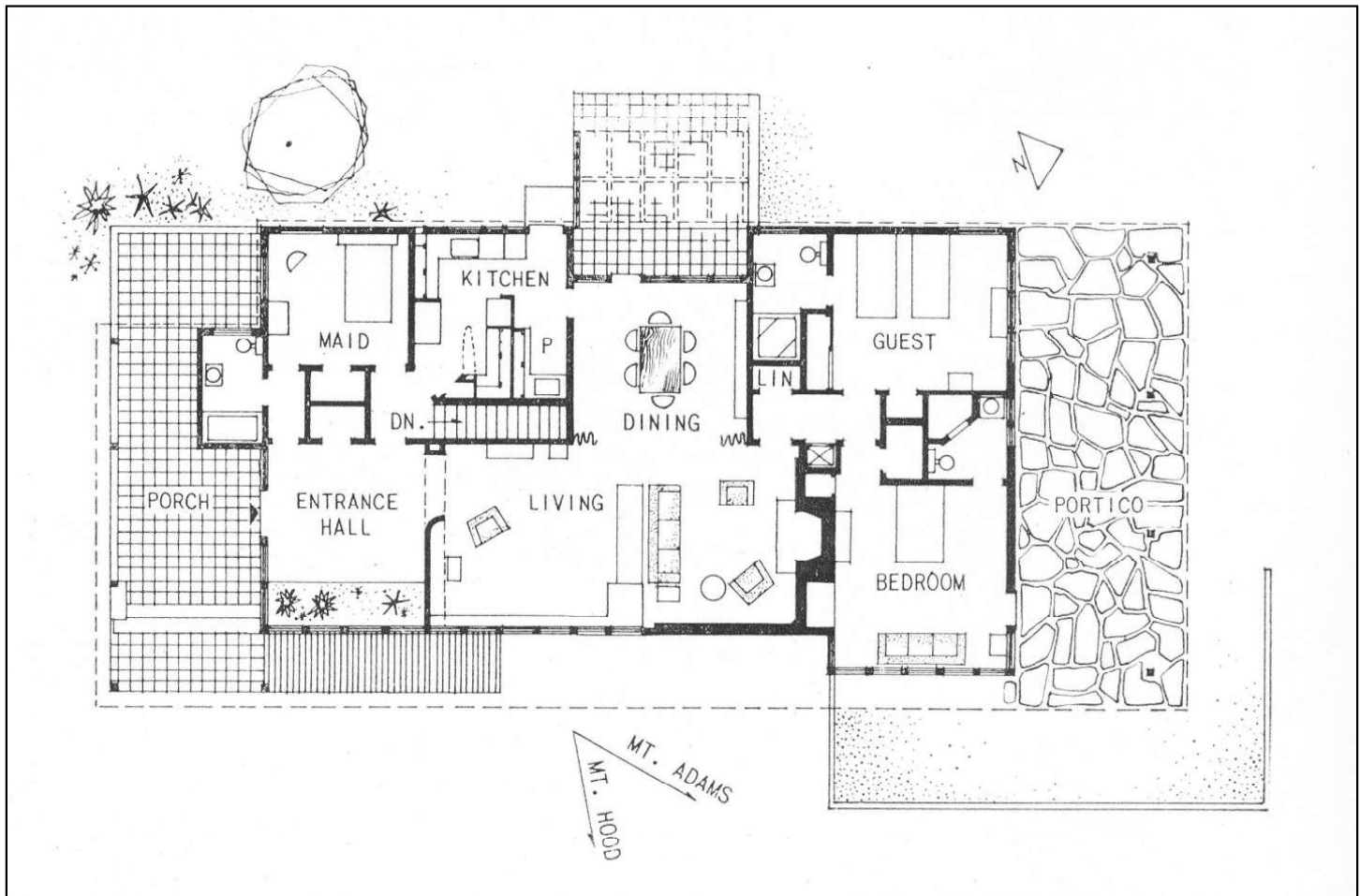
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Figure 24: Jennings Sutor House plan, 1938



Source: *The Northwest Architecture of Pietro Belluschi*

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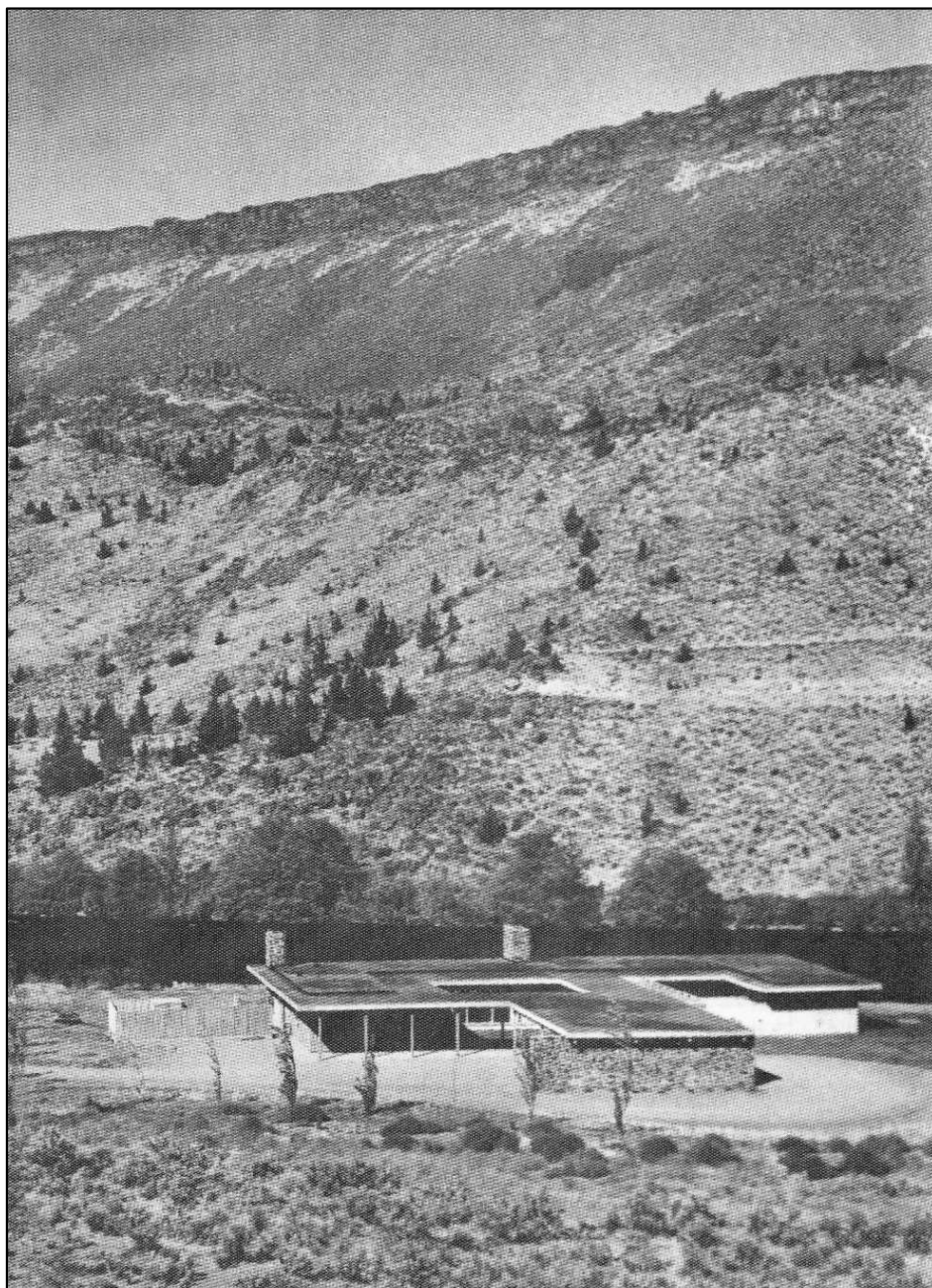
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Figure 25: Robert Wilson House, Warm Springs, 1947



Source: *Architectural Record*, February 1951

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Figure 26: Charles Wilson House, Warm Springs, 1947

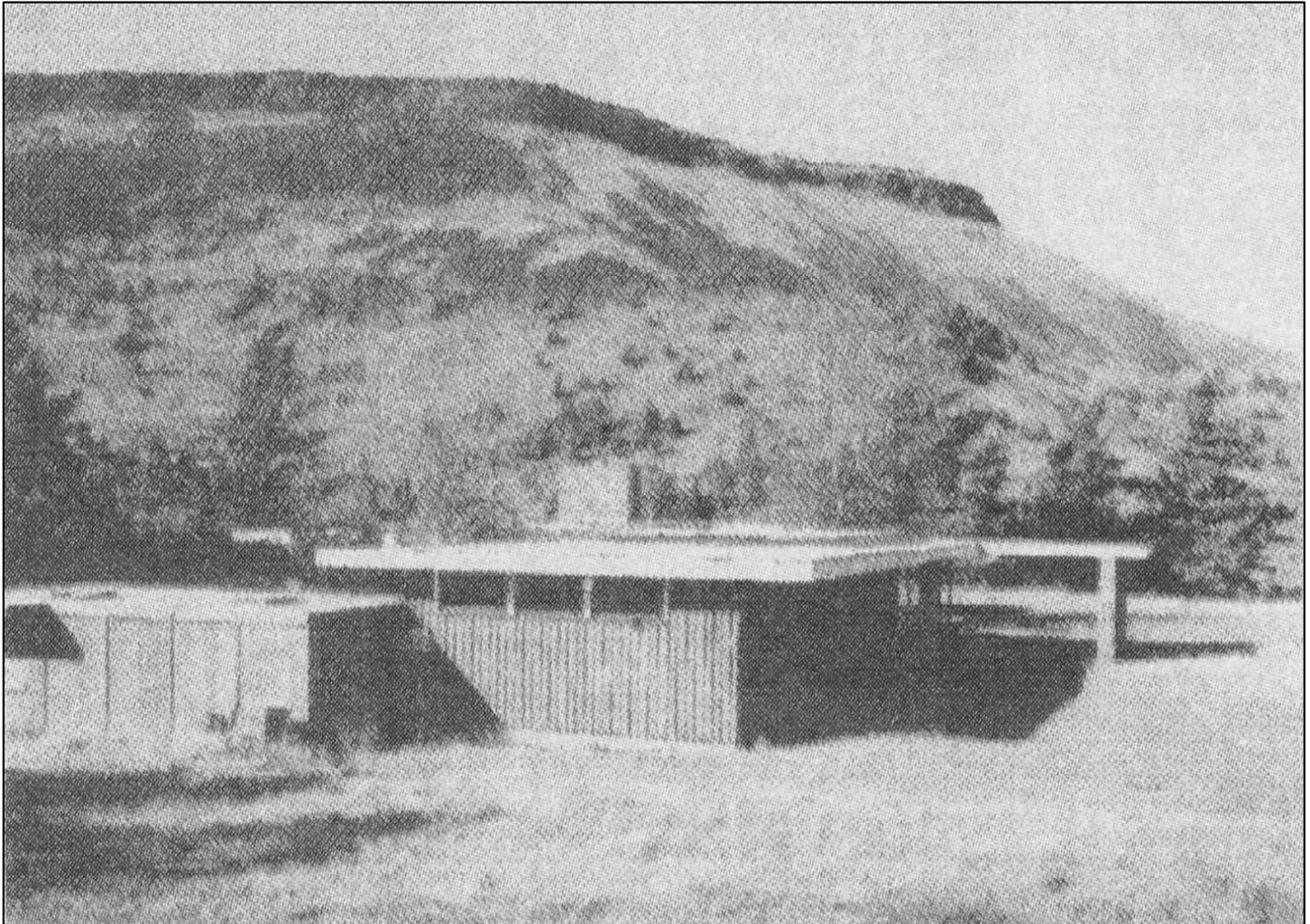


Photo by Elisabeth Walton Potter, 1997

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Figure 27: Burkes-Belluschi House carport prior to 2008; garage after 2009 (below)



Source: *Personal files, Anthony Belluschi*



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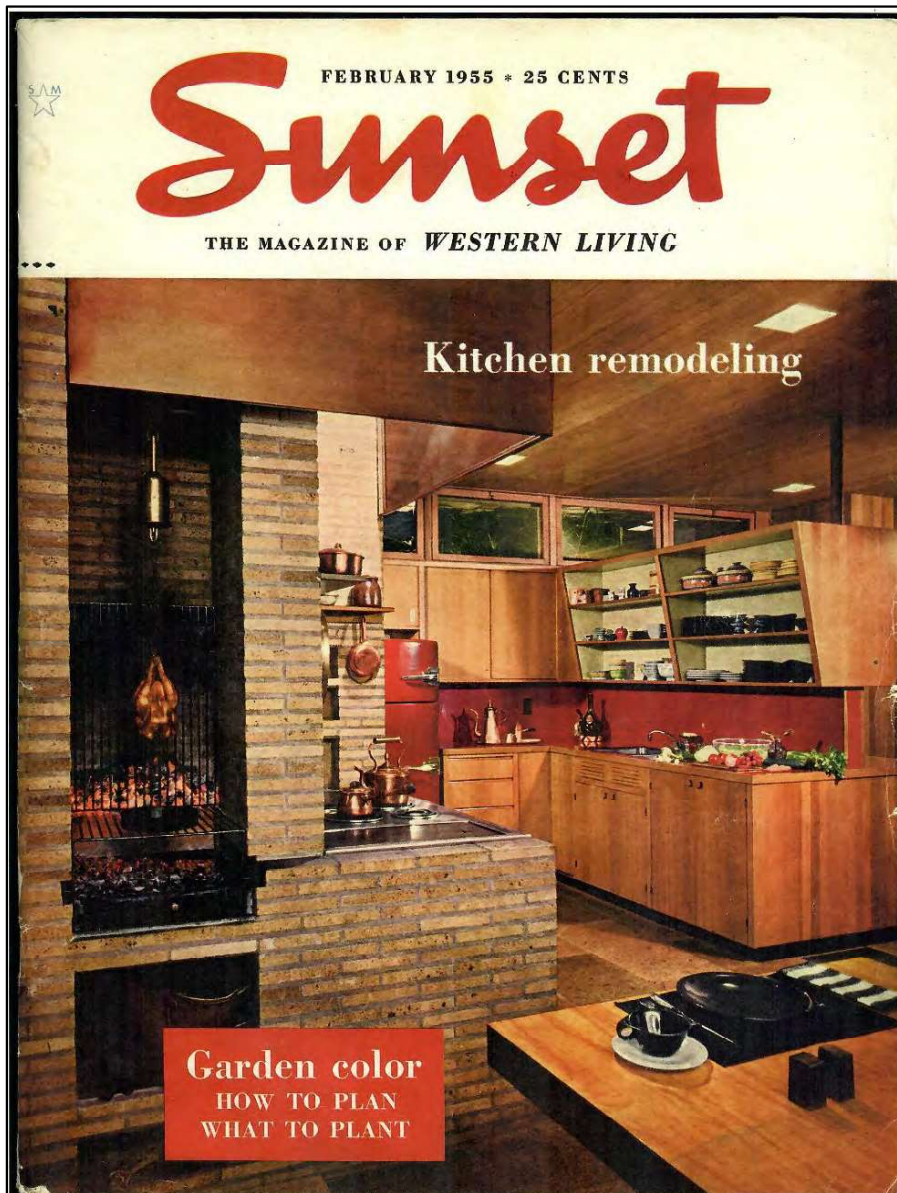
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Figure 28: Burkes-Belluschi House kitchen in *Sunset* magazine, 1955; kitchen in 2023, both looking northwest



Source: Personal files, Anthony Belluschi

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Photograph 1 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0001
West wing, north façade, front entry, looking south.



Photograph 2 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0002
West wing, south façade, landscape feature, looking northwest.

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Photograph 3 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0003
South wing, west wall, courtyard sculpture, looking south.



Photograph 4 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0004
View from Teahouse to south wing, gallery entry, looking east.

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Photograph 5 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0005
South wing, east wall, new addition, looking south.



Photograph 6 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0006
East wing, east façade, walkway, looking south.

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Photograph 7 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0007
East wing, east façade, looking west.



Photograph 8 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0008
East wing, east and north facades, dining terrace, looking southwest.

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Photograph 9 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0009
West wing interior, view of entry, looking northwest.



Photograph 10 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0010
West wing interior, office, looking west.

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Photograph 11 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0011
East wing interior, living room, library in distance, looking south.



Photograph 12 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0012
East wing interior, library/study, looking south.

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Photograph 13 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0013
East wing interior, dining area, looking north.



Photograph 14 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0014
East wing interior, kitchen, looking southwest.

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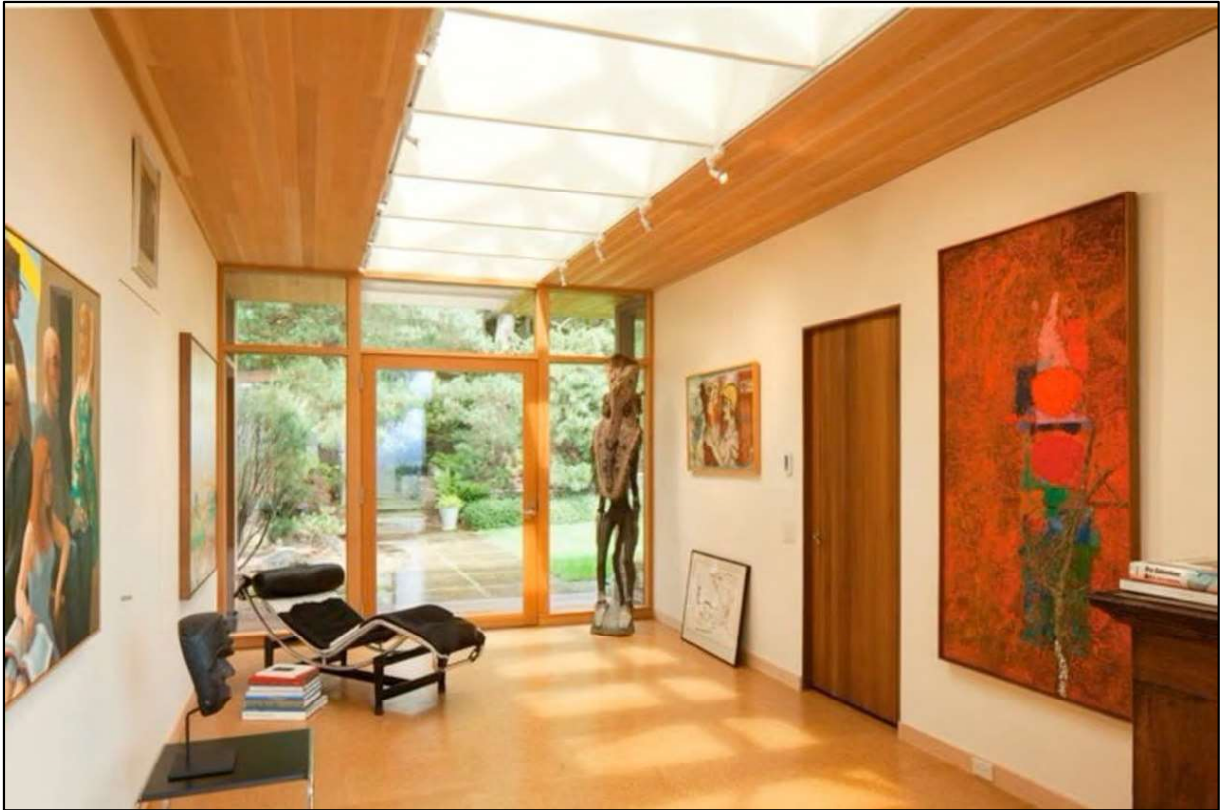


Photograph 15 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0015
North wing interior, guest room, looking northwest.



Photograph 16 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0016
North wing interior, master bedroom, looking southeast.

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Photograph 17 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0017
South wing interior, gallery, looking west.



Photograph 18 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0018
Teahouse, looking west from house at east entry façade.

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Photograph 19 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0019
Lower terrace east of house, showing retaining wall, looking south.



Photograph 20 of 20: OR_MultnomahCounty_Burkes-BelluschiHouse_0020
Lower terrace and garden sheds, looking northwest.